

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 688.—Vol. 41.
Registered for transmission abroad.

JUNE 1, 1900.

Price 4d.; Postage, 1½d.
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Last day for entry, September 3.

Licentiate Examination Syllabus is now ready.

Prospectus, Entry Forms, and all information may be obtained from the Secretary.

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The Midsummer F.R.C.O. Examination commences on July 16, 1900.

Paper Work on July 17. The Solo-playing tests are: Fantasia in F minor, Mozart ("Organ Compositions," edited by Best, No. 24,

Novello & Co., and "Cecilia," Augener & Co.); Concert Fantasia,

Op. 1, A. Freyer (Novello & Co., Augener & Co., edited by Best); Air

with variations and Finale Fugato, H. Smart (Novello & Co.).

The A.R.C.O. Examination commences on July 23. Paper Work

on July 24.

All Candidates, including those claiming exemption from fee,

must send in their names for FELLOWSHIP by June 30, 1900; for

ASSOCIATESHIP by July 7. In the case of New Members, proposal

forms duly filled up must be sent in before June 22. No names will be

entered after the above dates.

The College Library is open daily from 10 to 5, and on Tuesdays

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E. H. LEMARE, Esq., F.R.C.O., F.R.A.M., Organist of St. Margaret's,

Westminster. For specification, see May issue. Admission free.

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MR. ROBERT NEWMAN'S

CONCERT ANNOUNCEMENTS.

Wednesday, June 13, at 3 o'clock.

MR. ROBERT NEWMAN'S

WAGNER CONCERT.

Programme.

Huldigungsmarsch	Wagner.
Overture and Venusberg Music ("Tannhäuser")	Wagner.
Forest Murmurs ("Siegfried")	Wagner.
Ride of the Valkyries ("Die Walküre")	Wagner.
Entrance of the Gods into Walhall ("Das Rheingold") ..	Wagner.
Prelude to Act III. ("Die Meistersinger")	Wagner.
Siegfried's Rheinfahrt ("Götterdämmerung")	Wagner.
Introduction to Act III. ("Tannhäuser") (Paris Version)	Wagner.
Kaisermarsch	Wagner.

Vocalist—

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Conductor: MR. HENRY J. WOOD.

Wednesday, June 20, at 3 p.m.

MR. ROBERT NEWMAN'S

TSCHAIKOWSKY CONCERT.

Programme.

Overture-Fantasia ("Hamlet")	Tschaikowsky.
Symphony, No. 6, in B minor ("Pathétique")	Tschaikowsky.
Pianoforte Concerto in B flat minor (Op. 23)	Tschaikowsky.
Solo Pianoforte—Signor BUSONI.	
Suite ("Casse-Noisette")	Tschaikowsky.
Overture ("1812")	Tschaikowsky.

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The NEXT EXAMINATION in all grades of Practical and Theoretical Music will take place in London and at the various Local Centres in July (June for Scotland and Ireland).

SYLLABUS, containing important alterations, and giving full particulars of both Local and Higher Examinations (Associate and Licentiate) for the year 1900, may be had on application. Special attention is directed to the new Primary Section in Pianoforte playing. Particulars regarding the formation of new Local Centres will be supplied where desired.

T. WEEKES HOLMES, Secretary.

CHESTER

TRIENNIAL MUSICAL FESTIVAL, 1900,

JULY 25, 26, 27.

LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 25: **ELIJAH** (Mendelssohn). WEDNESDAY EVENING: **ZION** (Gade); **SYMPHONIE PATHETIQUE** (Tschaiikowsky); **MASS IN C** (Beethoven). THURSDAY MORNING, July 26: **FUNERAL AND TRIUMPHAL SYMPHONY** (Berlioz); **REQUIEM** (Joseph C. Bridge); **SONG OF MIRIAM** (Schubert). GOOD FRIDAY MUSIC from **PARSIFAL** (Wagner); **THE DELUGE** (Saint-Saëns). FRIDAY MORNING, July 27: **BLEST PAIR OF SIRENS** (C. Hubert H. Parry); **HORA NOVISSIMA** (Horatio W. Parker); **IN MEMORIAM** (Sullivan); **HEAR MY PRAYER** (Mendelssohn); **THE TRANSFIGURATION** (Perosi). FRIDAY EVENING: **MESSIAH** (Handel).

In the Music Hall.—THURSDAY EVENING, July 26: **FAUST** (Berlioz).

Principal Vocalists:

Miss ESTHER PALLISER.	Miss ALICE ESTY.
Miss ADA CROSSLEY.	Miss GIULIA RAVOGLI.
Mr. WILLIAM GREEN.	Mr. LOYD CHANDOS.
Mr. ANDREW BLACK.	
Mr. CHARLES KNOWLES.	Mr. BANTOCK PIERPOINT.

Tickets and all information from Messrs. PHILLIPSON and GOLDER, Chester, who will send programme (gratis) on application.

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BEDFORD MUSICAL FESTIVAL. Tuesday, June 12.—SECOND PERFORMANCE OF **COLERIDGE-TAYLOR'S TRILOGY "HIAWATHA."** Vocalists: Mr. Andrew Black, Miss Evangeline Florence, Mr. Gregory Hast, Fransella's select orchestra (under the direction of Mr. R. Norman Concorde). Conductor: Mr. Henry T. Tiltman.

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4. That the words, to be selected by the Composer, be written out in full or a half at the beginning; and
5. That not more than one Composition be submitted by each competitor, which must not be in the Composer's autograph.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before October 1, 1900, each Composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark.

The Award of the Judges will be made known at the meeting of the Society in December, 1900.

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Caterham, Surrey, June 1, 1900.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1900.

Two Extra Supplements are presented gratis with this number. A Portrait of Dr. Samuel Sebastian Wesley, at the age of thirty-nine, reproduced, by kind permission, from an oil painting in the possession of his son, the Rev. F. G. Wesley, M.A., who reserves all rights of further reproduction; and a Part-Song, entitled 'The Trysting Tree,' by Dr. George J. Bennett.

SAMUEL SEBASTIAN WESLEY.

(Continued from p. 302.)

[SINCE the first instalment of this biographical sketch appeared, some curious information has come to light concerning Dr. Wesley's organ appointment at St. John's Church, Waterloo Road. First, a letter written by one Thomas Lett (the donor of the organ in 1825) to the clerk of the 'Select Vestry' of the church. In this letter he states, in accordance with the request of the Select Vestry that he should nominate an organist (in succession to Benjamin Jacob, deceased)—'I have selected from the list of candidates Mr. S. Wesley, Jun., believing him in every respect qualified for the situation.' The date of the letter is November 16, 1829. Secondly, there is extant a small oblong leather-bound attendance-book, lettered 'Organist,' wherein that official signed his name Sunday by Sunday as having played at the services. S. S. Wesley's name, which begins the book, appears on November 29, 1829—i.e., thirteen days after Mr. Lett had nominated him for the post. As it appeared for the last time on March 27, 1831, and J. L. Brownsmith was elected organist on the following May 17, the former date gives the termination of Wesley's organistship at St. John's. Thus he held the appointment from November 29, 1829, to March 27, 1831. The signatures show that out of a possible Sunday attendance at 138 services, Wesley was represented by deputies at twenty. He was therefore absent about one-seventh of the time he held the office. This may have given rise to 'the fuss of my holding three posts together,' as he stated in his letter to Mr. W. H. Blanch which we quoted in our last issue (p. 298). His deputies at St. John's were his father, Samuel Wesley, twelve services, and William Bayley, eight services.]

HIS FIRST FESTIVAL.

By virtue of his appointment as organist of Hereford Cathedral, Wesley became officially connected with the Festival of the Three

Choirs of Gloucester, Hereford, and Worcester. He was the pianist at the Worcester meeting of 1833. In the following year he conducted the Festival at Hereford. This was made additionally memorable in that for the first time the performances took place in the Nave of the Cathedral instead of in the Choir. A selection from 'The Messiah' was given, an experiment which has never been repeated. Spohr, Wesley's favourite composer, was represented by 'The Last Judgment,' the 'Jessonda' Overture, and 'a well-made selection from the opera "Azor and Zemira." Wesley contributed 'a well-written Sanctus'; a song, 'Abraham's Offering,' sung by Henry Phillips, which was 'performed in a manner that seemed as if none of the parties engaged quite understood the composer's meaning'; and a manuscript Overture 'which evinced great talent.' The last-named work was probably the same as that played at the 'trial night' of the Philharmonic Society on January 31, 1833, but not publicly performed. What has become of it? For the Gloucester Festival of 1835 he composed a new quartet, 'Millions of spiritual creatures,' which does not seem to have been published.

'BLESSED BE THE GOD AND FATHER.'

In addition to 'The Wilderness,' already referred to, Wesley's Hereford compositions included two prize glees, 'At that dread hour' (1832) and 'I wish to tune my quiv'ring lyre' (Gentlemen's Glee Club, Manchester, 1833). And then there is that wonderfully beautiful anthem, 'Blessed be the God and Father,' which, though of smaller calibre than 'The Wilderness,' may rank with it in depth of poetic expression. A foot-note by the composer on the printed copies reads thus: 'This anthem was composed, by request, for the Service on Easter-day, at Hereford Cathedral, on which occasion only trebles and a single bass voice were available.' Tradition has it that the solitary bass on that Festival-day was the Dean's butler! While such a deplorable condition of things excites our astonishment, we cannot suppress a feeling of indebtedness to a laxity which brought into existence so rich a contribution to English Church music as Wesley's 'Blessed be the God and Father.'

In the early part of 1835 the organist of Hereford Cathedral unsuccessfully competed for the vacant organistship of St. George's Chapel Royal, Windsor, when the post was obtained by George Job Elvey, then a youth of nineteen. On May 4, 1835, Samuel Sebastian Wesley was married to Miss Mary Anne Merewether, sister of the Dean of Hereford, the ceremony taking place at Ewyas Harold Church, a village eleven miles South-west of Hereford.

EXETER CATHEDRAL.

On August 15, 1835, three months after his marriage, Wesley was appointed 'Organist and

Informator Puerorum' of Exeter Cathedral. About this time, or perhaps a little earlier, he seems to have composed two sacred songs, 'God moves in a mysterious way' (Cowper's words) and 'Vital spark,' both of which were published by Dean, of New Bond Street, who, by the way, subsequently became station-master at Winchester during Wesley's organistship in that city. Other publications were 'Melodia Sacra, selections from the works of Handel, Haydn, &c., arranged for the piano-forte by S. S. Wesley,' now published by Messrs. Ashdown. He also edited Pergolesi's 'Stabat Mater.' Original organ music is represented by 'A Collection of Psalm Tunes, arranged expressly for the organ with pedals, and for the use of organists,' in addition to a work entitled:—

A Studio for the Organ, exemplified in a series of exercises in the strict and free styles, intended as voluntaries for the use of Organists, composed and inscribed to Vincent Novello, Esq., by SAMUEL SEBASTIAN WESLEY.

No. 1 of this publication was the Prelude and Fugue in C sharp minor, concerning which a reviewer in the leading musical journal of the day thus unconventionally expressed himself:—

Here is a tough weather-beaten fugue, constructed upon the most rigid orthodox principles. They who desire to tackle it, (and the Lord be with them that do,) will meet in the course of their progress, the following characteristics of legitimacy and real fugue-blood breeding. The subject good and well treated. The augmentations of it, (direct and inverted) excellently introduced and accompanied—the original subject proceeding in the pedale. The subject again subsequently augmented (direct and inverted); the tenor proceeding with the subject, with a counterpoint above; and lastly it is again cleverly introduced, with direct and inverted augmentation.

N.B.—Before attacking it, a course of gymnastics is recommended (*Musical World*, May 13, 1836).

GETTING ON BY DEGREES.

Wesley held certain views on the subject of musical degrees, but he thought it expedient to become a graduate in music, though, most probably, for purely professional reasons. There is extant a curious and interesting letter, or copy of a letter, evidently written to Dr. Crotch, then Professor of Music in the University of Oxford, by 'old Sam' Wesley. Here it is:—

8, King's Row, Pentonville,
March 30, 1836.

My dear Sir,

My son requests me to forward to you a copy of a few of his compositions and a manuscript which he submits to you as an exercise for the Degree of Bachelor in Music. He has some fear that it is not precisely the kind of exercise which the Statutes require, but if it can be accepted he would feel himself greatly indebted, as the distance at which he resides from London (being organist and sub-chantor of Exeter Cathedral) makes every communication between us rather a lengthy and expensive matter.

You have heard no doubt that his abilities (from a child) were extraordinary, having been organist at Camberwell, Waterloo, and Hereford Cathedral, and now at Exeter, and I rely on your great kindness that if you can serve him in any way, you will.

Trusting that you enjoy good health, believe me, with the highest esteem, my dear Sir, yours very respectfully and faithfully,

S. WESLEY.

Here is an instance of a composer casting aside his natural man and sitting down to write 'the kind of exercise which the Statutes require'! That Samuel Sebastian, after his experience of Crotch as an adjudicator on 'The Wilderness,' should have induced his old father to write in this strain to the Oxford Professor is not without a certain touch of irony. Three years, however, elapsed before Wesley graduated by taking the accumulated degrees of Bachelor and Doctor of Music at the University of Oxford. On May 6, 1839, he writes to the Rev. Dr. Bliss, Registrar of the University, asking if it is possible to take two degrees at the same time. A few days later, a satisfactory reply to his inquiry having in the meantime apparently been received, he writes to the effect that he would like to enter at Magdalen College instead of Magdalen Hall, in order that his exercise could be performed in Magdalen Chapel. This was evidently agreed to, as he matriculated at Magdalen College on June 17, 1839, and was duly capped four days later—on June 21.

The exercise for his degree was the elaborate eight-part anthem 'O Lord, Thou art my God,' which contains a masterly bass solo, 'For our heart shall rejoice in Him.' An account of the performance is contained in the *Oxford University City and County Herald* of June 22, 1839. Here it is, in all its frankly expressed utterance:—

On the morning of Thursday last, S. S. Wesley, Esq., of Magdalen College, and organist of Exeter Cathedral, performed his exercise for the Degrees of Bachelor and Doctor in music, by commutation, in the beautiful chapel of Magdalen College. The anti-chapel was filled with company, and at half-past twelve, on the arrival of the Vice-Chancellor and Proctors, Mr. Wesley commenced his performance. The introduction on the organ was exceedingly good, and did great credit to the author, both as a composer and performance. Of the remainder of the piece, as regards the instrumental department, we may say the same; but of the vocal we could not fairly judge, the singers, in many parts, being both out of time and out of tune.

In a letter written to a London publisher, dated 'Exeter, January 29, 1840,' Wesley says: 'I have been striving hard to get a Festival in our fine roomy cathedral, but our clergy are at present unfavourable to it.' On the 12th of the following month he lost his dearly-loved baby daughter. This domestic shadow was a great and lasting grief to him, and he never ceased to mourn the death of this, his only daughter.

It has been said that Wesley took a degree in music in case it might be useful to him in seeking some Professorship or similar appointment. The opportunity came upon the death (May 6, 1841) of John Thomson, the first Reid Professor of Music in the University of Edinburgh. Wesley was a candidate for the vacant post, but he was defeated by Sir Henry Bishop! The successful competitor proved to be less fond of 'auld reekie' than he was of his 'Home, sweet home' in London.

Wesley's relations with the Dean and Chapter of Exeter were, as the records show, more or

less strained during his five years' organistship of that Cathedral. 'He was an unconventional soul,' writes one of the present priest vicars, 'but then he was a genius.' The Exeter Cathedral authorities of that time could get on smoothly enough with mediocrity, but genius, in the person of a Samuel Sebastian Wesley, they failed to understand or appreciate. The Chapter books, under date of November 20, 1841, record: 'Mr. Sanders communicated to the Chapter that Dr. Wesley had requested him to state his wish to resign the office of organist.'

LEEDS.

In the opening months of 1842 Wesley exchanged the quietude of Exeter and the charm of its lovely county for the more strenuous surroundings and air-begrimed atmosphere of a Yorkshire manufacturing town. Attracted by a good offer made to him by the Rev. Walter Farquhar (afterwards Dean) Hook, he became organist of Leeds Parish Church, then recently rebuilt, and of which Wesley 'opened' the organ on October 18, 1841, though he did not play at the consecration of the church on September 2, 1841. 'I have secured a man named Hill and his nephew from Westminster Abbey,' wrote the energetic vicar of Leeds. 'I am to pay them £120 a year. How I shall raise the money I know not; but this I know, a good choir must be formed, if I go to prison for it.' Again: 'Dr. Wesley says that our service is most sublime; beyond anything he ever heard in any cathedral.' James Hill was choirmaster and Wesley began his duties as organist in February, 1842. In that year he published his two sets of 'Three Pieces for a Chamber organ.' These, dedicated to Lady Acland, one of his Exeter pupils, included such favourites as the Choral Song and Fugue, the Andante in G, the Larghetto with variations in F sharp minor, &c. As in the case of nearly all Wesley's compositions, these works aroused the ire, not unmingled with jeers, of the critics. 'We regret exceedingly to see a man of Dr. Wesley's great and cultivated genius put forth such works as those now before us,' was the opening sentence of a review, evidently from the pen of the late Mr. J. W. Davison, in the *Musical Examiner* of January 14, 1843. 'They are dull,' 'tedious,' 'monotonous,' 'uninteresting,' 'vague,' 'ugly,' 'insufferable,' and 'unbearable.' These are some of the terms employed in regard to compositions which have long been accepted as classics of the organ.* The 'March and Rondo for the pianoforte,' published about the same time, shared a similar fate at the hands of the same reviewer. It is no wonder that Wesley became embittered against 'writers on the press.'

* For an interesting and instructive article by his old pupil, the late Dr. G. M. Garrett, on Wesley's organ music, see THE MUSICAL TIMES for July, 1894. Dr. Garrett, it may be remembered, was the Editor of the new edition of Wesley's organ works issued by Messrs. Novello a few years ago.

'WESLEY IN E.'

In 1844 Wesley, for the second time, became a candidate for the Edinburgh Professorship. He was again defeated, on this occasion by Henry Hugo Pierson, who 'never did anything' in regard to discharging the duties of that office. In the same year, and also in 1846, he gave a course of lectures on Ecclesiastical music at the Collegiate Institution, Liverpool. The years 1844-45 saw the publication of his famous *Service in E*, written at the request of the late Mr. Martin Cawood, an enthusiastic amateur of Leeds, to whom Wesley sold the copyright for fifty guineas. In an exhaustive preface to the work, he drew a comparison between the 'fatiguing monotony' and the 'jog-trot emphasis' of the cold, contrapuntal ancient settings of the grand Ambrosian Hymn, and the less frigid style of poetic expression, of which latter, it is hardly necessary to say, he was so consummate a master. Cathedral dignitaries and cathedral parsimony in regard to music, more especially as applicable to Exeter in those days, are also commented upon in these vigorously expressed forewords. The *Service*, which may be termed epoch-making, provoked the usual scathing allegations of the critics. One of their number thus expressed himself in the columns of a London newspaper:—

This is not the work of a poetical musician. Mr. Wesley may be, and indeed is a wonderfully executive organist; but he has no creative fancy beyond that of foolishly entering the ring with his betters. His work is coldly correct, and that is all.

Our reverence for the ancients may have provoked us to severity; but we do not like to hear lake birds cawing at the nightingales of Elizabeth's reign.

Samuel Sebastian Wesley not a poetical musician!

A TAVISTOCK BAIT.

A curious and little known episode in the career of Dr. Wesley has now to be recorded. In the year 1846 the good people of Tavistock were the proud possessors of a new organ which Messrs. J. W. Walker and Sons had erected in their parish church. There is, or was, good fishing to be had in the neighbourhood of the pleasant old Devonshire town. With a knowledge of Wesley's weakness for the rod and line, what more natural than that the inhabitants thereof should 'drop a line' to the organist of Leeds Parish Church in the hope of hooking him for Tavistock? In fact, the local newspapers of the time actually stated that Wesley had swallowed the bait; in other words, that he had actually accepted the organistship of Tavistock Church! But they were a little 'too previous' in that statement, though there was some justification for it, as we shall presently see. Wesley, however, opened the new organ at Tavistock on June 25, 1846. Admission to the church was to be obtained only by purchased tickets for the morning and evening performances, and the Bishop of Exeter (Dr. Philpotts) was announced to preach. But when 'the

good Bishop' heard of this financial procedure he became 'very angry,' ordered every ticket to be cancelled, and the church to be thrown open. His Lordship, excellent Prelate, did not, however, 'object to a collection after the performances'! Not only did 'the good Bishop' exercise his censorship over the 'filthy lucre' part of this organ inauguration, but 'a piece, objected to by the Bishop, was omitted'! Poor Wesley! Unfortunately, the title of this piece cannot be discovered. Was it his favourite 'overture to "Jessonda," Spohr'? He played this for many years at his various organ recitals, but he never published the transcription.*

WESLEY V. BURTON.

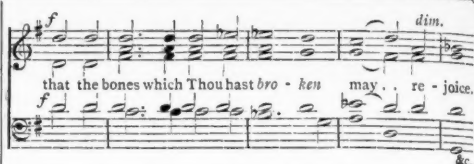
That Wesley seriously thought of severing his connection with Leeds in 1846, and seeking the more congenial piscatorial attractions of Tavistock, is proved by a comparatively unknown trial which took place at the York Assizes on July 14, 1852. The plaintiff in this action was Dr. S. S. Wesley; the defendant, the late Mr. R. S. Burton, then choirmaster of Leeds Parish Church (in succession to James Hill), who subsequently succeeded Wesley as organist in 1849. The report of the trial in the Leeds newspapers may thus be summarised:—

The action was to recover £158 1s. 9d., being the balance of an amount due from defendant to plaintiff for a business (!) sold to him in 1849. In 1846 plaintiff contemplated leaving Leeds, and an agreement was drawn up between him and defendant, whereby the latter consented to purchase the business of the plaintiff for 500 guineas—250 to be paid on the Doctor leaving, and 250 in twelve months afterwards. The plaintiff, however, did not leave Leeds until 1849, when he obtained the situation (!) of organist at Winchester Cathedral. Prior to doing so, he saw the defendant, and asked him if he was willing to abide by the former agreement, to which he replied he was; but in reality he had not done so, as he had only paid the plaintiff £350. The plaintiff was examined, and some documentary evidence having been put in, Mr. Sergeant Wilkins (for the defendant) said that he could not resist the case, and it appeared that defendant had made some mistake as to what were the terms of the agreement. A verdict was taken for plaintiff for £100.

AN ACCIDENT—BROKEN BONES.

On December 23, 1847, while fishing in the river Rye, in the North Riding of Yorkshire, Wesley met with a serious accident. In leaping across a brook he fell and received a compound fracture of the right leg below the knee. He was alone, and lay incapacitated for four hours before he was discovered in his helpless and pain-racked condition. He was laid up for several weeks at the Black Swan, Helmsley, and during the weary period of recovery there he wrote his deeply expressive anthem, 'Cast me not away from Thy presence.' There must have been a touch of physical as well as poetic feeling in the passage—

* Those who wish to obtain detailed information concerning this Tavistock episode in Wesley's career will find it in *The Plymouth and Devonport Weekly Journal*, April 2, June 25, July 2, 1846; and the *Plymouth Herald*, April 11, 1846.



In 1848 Wesley, according to his printed testimonials, appears to have made a third and final attempt to obtain a Professorship of Music. This time it was Oxford, upon the death of Dr. Crotch; but, as at Edinburgh, the composer of 'The Wilderness' was passed over in favour of the composer of 'Home, sweet home.' Amongst the various testimonials which he received on these three Professorship candidatures were those from Spohr, Crotch, Moscheles, Vincent Novello, Henry Smart, and Gauntlett—the last-named said that he (Wesley) was 'truly extraordinary on the pedals.' Spohr testified as follows:—

By the compositions which Mr. Samuel Sebastian Wesley, of Leeds, has sent me for examination, I made the acquaintance of a Composer who has already succeeded happily in very different kinds of compositions, as proved by the numerous printed works now in my hands. They show, without exception, that he is master of the style and the form of these species, keeping himself closely to the boundaries which the several kinds of composition demand, not only in sacred things, but also in glees and music for the piano. The sacred music is chiefly distinguished by a noble, often even an antique style, and by rich chosen harmonies, as well as by surprisingly beautiful modulations. Along with this they possess the advantage to be easily sung.

Respecting the abilities of Mr. Wesley as a practitioner, I heard him called when I was last in England, the first of all at present there living performers on the organ.

This is what I have to state about the abilities of Mr. Wesley, to judge by the music in hand, and as an artist; and testify the same by my signature and seal.

(Signed) DR. LOUIS SPOHR.

Cassel, 30th January, 1844.

The Leeds period saw the publication (in 1843) of 'The Psalter, or Psalms of David with Chants.' The plan of the work is best described in Wesley's own words:—

This Work is a collection of the best Chants in daily use at Cathedrals; to which have been added a few of unusual merit by the late Samuel Wesley. The Chants are printed on the same page with the words, which are pointed for Chanting in a manner by which the text is not disfigured as in most books of the kind.

Dr. S. S. Wesley, the compiler of this Work, has been at different periods engaged in the Choral Services of Her Majesty's Chapels, St. Paul's Cathedral, and the Cathedrals of Hereford and Exeter. The Work has been prepared for the Service of the Parish Church, Leeds, and for the use of those who seek to establish the practice of chanting the Psalms in the mode practised in the Church of England.

S. S. WESLEY'S QUADRILLES.

Another Leeds product is of a totally different kind from The Psalter: it is a Set of Quadrilles! The story of their origin may thus be told. One evening Dr. Wesley was dining at the house of his Leeds friend, Mr. Martin Cawood. In the course of the meal a guest remarked that he could not understand the 'learned' music Dr. Wesley composed and that was sung at the Parish Church. 'Why do you not write something lighter—something that we can

understand?' asked this gentleman. Wesley's actual reply—not to say what he thought—is not recorded; but, for a wonder, he took up the idea—ironically, perhaps—by writing a set of quadrilles, which he dedicated to the hostess of the evening. The title-page of the publication runs thus:—

Jeux d'esprit. | QUADRILLES | à la Herz | composed and dedicated | to | Mrs. Martin Cawood | By | SAMUEL SEBASTIAN WESLEY.

These Quadrilles, like all Wesley's piano-forte music, are by no means easy to play. Moreover, Wesley was not content to follow the usual custom in quadrille music. In nearly every case the repeats are not only for the most part printed out in full, but there are characteristic variants in the treatment of the phrases. We give the opening bars of this amusing production of the composer of 'Aurelia':—

LE PANTALON.



Wesley was in his prime during the seven and a half years he held the Leeds appointment. He had a fine choir of Yorkshire voices and an organ worthy of his masterly attainments in executive skill, of which his extemporaneous performances were a marked feature. Here is the subject of a fugue which he extemporised after a Sunday evening service at Leeds in 1842:—



He was organist at the Birmingham Musical Festivals of 1843 and 1849. On the first occasion he introduced in one of his solos 'O ruddier than the cherry,' in order, as a critic observed, 'to show off the power of the new opficleide stop'; which 'had a most wonderful effect—it was truly Polyphemus-like'! At the Festival of 1849—when Mario finished 'Then shall the righteous' with a high A flat!—Wesley gave a masterly performance, the record of which is worth quoting in full from the *Musical World* of September 8, 1849:—

Dr. Wesley, the most justly celebrated performer of the present day, played a solo on the great organ of the Hall. Dr. Wesley began with a very long *fantasia*, the plan of which we cannot pretend to define after a single hearing. In the course of the *fantasia* almost every effect of which the resources of this enormous instrument are capable was developed by the learned musician with masterly skill. But by far the most interesting part of his performance was the extemporaneous *fugue* with which it terminated. A more ingenious and extraordinary improvisation we never listened to. Dr. Wesley chose an unusually short theme, as though resolved to show how easily he could set contrapuntal difficulties at defiance. After working this with

remarkable clearness, he introduced a second subject which he soon brought in conjunction with the first, and subsequently a third; ultimately combining the three, in the *stretto* of the *fugue*, with the facility of a profound and accomplished master. Dr. Wesley's performance was greeted with uproarious applause, and, while he was playing, it was interesting to observe the members of the orchestra and chorus crowding round the organ, anxious to obtain a view of his fingers or his feet, with which he manages the ponderous pedals with such wonderful dexterity.

He was present, as a listener, at the meeting of 1846, when Mendelssohn's 'Elijah' was produced, under the composer's personal direction, on August 26 of that year.

The Leeds respite from the joys (not superabundant in Wesley's case) and sorrows of cathedral life gave him the opportunity of stating his opinions upon cathedral music. This he did in a remarkable and well-written pamphlet, entitled:—

A few words on Cathedral Music and the Musical System of the Church, with a plan of reform, by SAMUEL SEBASTIAN WESLEY, MUS. DOC. . . . London: F. & J. Rivington. . . . 1849.

This pamphlet, published at half-a-crown, is dated 'Leeds, May 24, 1849,' three months before his call to Winchester. At the end of these 'few words' Wesley printed two compositions by his father, Samuel Wesley:—(1) 'Antiphona—*Sex Vocibus Cantanda*,' and (2) 'Carmen Funebre.' Before leaving Leeds he was presented by the choirmen of the Parish Church with his portrait painted in oils by W. R. Briggs, a local artist. This interesting portrait of him in middle life—at *at* thirty-nine—we are enabled to reproduce as our extra

supplement this month through the kindness of Dr. Wesley's son, the Rev. Francis Gwynne Wesley, M.A., vicar of Hamsteels, Durham.

WINCHESTER.

'At a Chapter meeting held at Winchester Cathedral, August 21, 1849, Dr. Samuel Sebastian Wesley was appointed organist and master of the choristers at a salary of £150 per annum. Before he was sworn in and admitted' (on October 5, 1849), continue the Chapter records, 'the Statutes affecting the duties were read over to him; and in addition to these the Chapter drew up the following orders:—

- i. That as Master of the Choristers he was to give them the benefit of his personal instruction in music and singing, and to be responsible to the Dean and Canons for their due progress and improvement in the same.
- ii. That besides accompanying the daily morning and evening Services he should preside twice a week at Rehearsals.
- iii. That he should carry on these duties in a spirit of respectful and courteous attention to the wishes of the Dean and Canons, and with due regard to the authority of the Precentor, and with kind and conciliatory demeanour towards the subordinate members of the Choir.
- iv. That steady and uniform attention should be paid to the performance of the Choral Service, and to that careful training and preparation of the Choristers which is essential to their effectiveness.'

Could we but know the inner workings of Wesley's mind whilst he was listening to the reading of these 'orders'! Like many of his predecessors in the organistship of Winchester Cathedral, he was also organist of Winchester College.

There are some indications that at this time he desired to 'hold communication' with London. Here is one, in the form of an advertisement which appeared on the front page of *THE MUSICAL TIMES* for February 1, 1850:—

Dr. S. S. Wesley, begs to announce his intention of giving Lessons on the Organ, in London, and will give a course of Twenty Lessons for 10 Guineas. Parties requiring his services are requested to address a letter to him, by post, at Winchester, or at Chappell's, Bond Street, London.—December 24, 1849.

Another is the fact that on August 10, 1850, he was appointed to a professorship of the organ at the Royal Academy of Music, and 'a class was formed for him.' Are there any old students now living who took lessons from him at Tenterden Street? The great Exhibition was naturally visited by the organist of Winchester Cathedral. According to Father Willis it was in the great glass house in Hyde Park that Wesley suddenly invented 'radiating and composition pedals.'

At the Birmingham Festival of 1852, 'The Wilderness' was performed with orchestral accompaniment and conducted by its composer. The performance was very bad, and the work fared still worse at the hands (or pens) of the critics of *The Times* and the *Athenæum*.

* See *THE MUSICAL TIMES*, May, 1898, p. 300.

Mr. Davison referred to it as 'deficient in melody, confused in harmony and part-writing, full of intricate combinations and "modulation run mad"; it by no means gives a true expression to the text which it is intended to illustrate.' Mr. Chorley observed: 'It is a weak, tiresome, and pedantic exercise, not likely to be again heard of!' But lo! in less than a year afterwards the review columns of the *Athenæum* contained this criticism: 'The anthem to the words "The Wilderness" is one of the best characterized of the series, and seems to us brilliant and vigorous.' There surely could not be a better study in the 'change of mind' of a musical critic. It is no wonder that Wesley was roused to fury at these onslaughts upon his anthem. He wrote very trenchant letters on the subject to the *Hampshire Chronicle* of September 18, and to *Aris's Birmingham Gazette* of October 4, 1852, in which he anathematized the 'mongrel phraseology' and the 'intrinsic worthlessness' of the subject-matter of Mr. Davison's criticism, which, he added, 'may be likened to a glass of very bad porter, the larger and better portion of which is the undrinkable froth.' A long correspondence on the subject will be found in the *Musical World* during the months of September, October, and November, 1852.

The following year (1853) witnessed the publication of his 'Twelve Anthems,' issued by subscription and dedicated to Dean Garnier, of Winchester. Writing to the late Mr. Freemantle, of Sheffield, on this subject, Wesley said:—

'My 12 anthems will be good, and are not a mere catchpenny publication. But I cannot Puff and go on as some do. I must let my character have its due weight, whatever it may be.'

(To be continued.)

[MR. KELLOW PYE writes to say that he obtained the Gresham Prize in 1833 for his anthem 'Turn Thee again, O Lord,' the inference being that he obtained it against Dr. S. S. Wesley's anthem 'The Wilderness.' While it is perfectly true that Mr. Kellow Pye received a Gresham medal at Haberdashers' Hall on July 4, 1833, when his prize anthem was performed, it was for the competition of 1832, No. 2 of the Gresham Prize competitions instituted in 1831, and not for No. 3, competed for in 1833. It is also true that Wesley sent in his famous anthem for that 1832 contest. But, as we stated in the first instalment of this biographical sketch, it was received too late, and thus it was allowed to be held over until the following competition (1833), when John Goss obtained the prize with his anthem 'Have mercy upon me, O God,' and which was performed at the Mansion House, June 7, 1834.

In regard to Mr. Pye's contention, there is unassailable documentary evidence to prove that he has unfortunately confused the year of receiving the medal with that of competition. As we were careful to state, there are two letters—from (1) Alfred Novello, with whom the manuscripts had to be deposited, and (2) R. J. S. Stevens, one of the adjudicators—showing that Wesley's 'The Wilderness' was still *sub judice* for the competition of 1833, when Goss received the prize. These letters are respectively dated November 12 and 30, 1833—that is to say, four months after the 1832 competition had been quite settled up and Mr. Pye had received his medal. This documentary evidence is incontestable.]

MAY-DAY MORNING ON MAGDALEN TOWER, OXFORD

BY ONE WHO WAS THERE.

What do we up so early this May morn ?
Hath Health the Huntress from some neighbouring hill
Blown such a blast of her enchanted horn
That youth forgets his slumber ? Gathering still
Quick, eager forms the solemn pathway fill,
Past Magdalen's portal, scale her endless stair,
Still spiring upward, like the lark, until
Bursts on the sense the fresh, cool morning air,
And cheerful speech of friends already gathered there.

Dean Burgon.

In traversing the streets of Oxford at the matutinal hour of four, one has just the feeling of being a little earlier than the proverbial worm. But feathered songsters—doubtless having breakfasted—are already carolling their lay in the fresh morning air. Other songsters—not of the feathered tribe, be it observed—are in the act of shaking off dull sloth and making ready to 'joyful rise' to the summit of Magdalen Tower, from which exalted spot they will carol *their* lay on this morning of May-Day.

Antiquity is by no means the least attractive feature of Oxford. 'How do you get your grass to grow so green ?' an American lady is said to have enquired of a College gardener. 'Well, mum, we mows 'em, we rolls 'em, and we waters 'em, for a thousand years,' was the old man's reply. The language was a little figurative perhaps, but not without a substratum of truth. This May-Day morning music-making on Magdalen Tower, for which we have journeyed from London to 'assist,' is one of those old-world customs which are all too quickly disappearing in the rush of these unromantic days of our modern life.

In regard to the history of this interesting function, no better authority could be quoted than the latest chronicler of Magdalen College, the Rev. H. A. Wilson, M.A., Fellow, Librarian, and Founder's Chaplain of the College, who has produced a book wherein strict accuracy and pleasant readableness go hand in hand.* Mr. Wilson sets out by destroying two traditions : (1) 'That the hymn which is now annually sung is the surviving relic of a former custom of saying a yearly *Requiem* Mass for Henry VII. on the top of the Tower; and (2) that a payment made to the College by the Rectory of Slymbridge is intended, or was directed by Henry VII. to be applied to the maintenance of the custom. That mass was ever said on the top of the Tower is a thing exceedingly unlikely, and there is no evidence of such a proceeding.'

* 'Magdalen College.' By H. A. Wilson, M.A., Fellow, Librarian, and Founder's Chaplain of Magdalen College. (College Histories Series.) London : F. E. Robinson and Co. 1899.

The Slymbridge payment was for the general purposes of the College.

Having disposed of these traditions, Magdalen's erudite historian goes on to say: 'It seems not unlikely that the usage of singing on the Tower began when the Tower itself was new [1504-5], and that it had its origin in an inauguration ceremony, for which the early hours of May-day might then have seemed a reasonable occasion.' This gives a four hundred years' touch of antiquity to this May-day celebration. The earliest-known account of the ceremony is that of Wood, who says concerning it: 'The choral Ministers of this House do, according to an ancient custom, salute Flora every year on the first of May, at four in the morning, with vocal music of several parts.'



(From a Photograph by Messrs. Hills and Saunders, Oxford.)

Which having been sometimes well performed hath given great content to the neighbourhood and auditors underneath.' As Mr. Wilson observes: 'This suggests something of the nature of a secular concert.' In the middle of the eighteenth century the performance was 'a merry Concert of both Vocal and Instrumental Music, consisting of several merry Ketches, and lasting almost 2 hours.' As in Wood's day, this concert began at four o'clock in the morning.

'The adoption of the present hour of five,' continues Mr. Wilson, 'and the substitution of the hymn from the College "grace" for the "merry ketches," are believed to have been due to stress of weather on a particular occasion in the latter part of the eighteenth century, when, the usual concert being found impossible, the

Organist and choir ascended the Tower and sang the hymn, choosing it, probably, as a piece of which the words and the music were alike known by heart. The alteration, once made, was no doubt found to save trouble in "rehearsals," and to relieve the choir from an observance which must, in cold or wet weather, have been burdensome. It was only natural that the exception should become the rule. The wearing of surplices by the choir and other foundationers was introduced at a later time still [*circa* 1844], after the regular use of the hymn had turned a secular observance into a religious one.

So much for its history. Now let us attempt to describe the ceremony itself. 'Mind you call for me not later than five minutes past four,' said Dr. Varley Roberts, the organist of the College, with an emphasis upon the 'four,' and I will take you up with me and the members of the College before visitors are admitted. Upon arriving at the College at 4.30 there are unmistakable signs of 'up in the morning early.' The ascent of the Tower—145 feet high—is by no means a *prestissimo* operation. Dr. Roberts may well have observed that 'if you should happen to get behind some bulky person who gets wedged in the trap door at the roof, you will be too late!' The view from the Tower-top on this perfectly lovely and air-clear morning is indescribably beautiful. How many of England's greatest intellects may be recalled when surveying from this elevation the great cluster of venerable Colleges which constitute the University of Oxford! Down in the street below, as well as on Magdalen's famous bridge, a great crowd of pedestrians and cyclists, looking very diminutive from this exalted coign of vantage, is rapidly assembling to listen to the dulcet strains. On the top of the Tower—which will accommodate about 200 persons—a rope separates the Commoners and privileged visitors from the Dons, Demies, and the chapel choir, all of whom are surpliced, the graduates wearing their hoods. Amongst the Dons may be observed the genial President, the Vice-President—which office is now held by Mr. Paul Victor Mendelssohn Benecke, a grandson of Mendelssohn's and one of Oxford's most distinguished scholars—and, of course, the organist of Magdalen, Dr. Varley Roberts, who conducts the choir.

The last stroke of five is the signal to begin the simple ceremony. All heads are uncovered. The note of the hour bell is E, and from this the choir take their starting-note, A, to sing the following hymn. The words are by Dr. Thomas Smith (Fellow, 1665-92) and set to the music to which it is still sung, as part of the College grace, by Dr. Benjamin Rogers, organist of Magdalen College Chapel from 1664 to 1686.

We give the music with the first of the five Latin verses, and an English version of that and the remaining four stanzas:—

HYMNUS EUCHARISTICUS.

Dr. BENJAMIN ROGERS (1614-1698).

TE DE-UM PA-TREM CO-li-mus,
Te lau-di-bus pro-se-qui-mur,
Qui cor-pus ci-bo-re-fi-cis,
Coeles-ti men-tem gra-ti-a.

1. To Thee, O GOD the FATHER—Thee
All worship, praise and glory be!
Thy Hand bestows our daily bread,
And that wherewith our souls are fed.
2. To Thee, O JESU—Thee the SON,
To Thee alone-begotten One,
Who for our sakes did'st not abhor
The Virgin's womb—our hearts we pour.
3. When Thou upon Thy cross wast laid,
To GOD a willing offering made,
The hope of life first dawned below,
Our joy, our only Saviour, Thou!
4. To Thee, O HOLY GHOST—by whom
The Babe was born of Mary's womb,
Both GOD and man—to Thee we raise
The hymn of everlasting praise.
5. Oh! THREE IN ONE who didst devise
Such pathway back to Paradise,
This mystery of love be sung
In every age, by every tongue!

The verses are sung, in Latin, at about the speed of minim = 90. The perfect blending of the voices is a marked feature in the singing of these simple harmonies, and the quaint old music is wonderfully beautiful as it greets the golden orb of day. The bells—ten in number—then ring out a jubilant peal, an operation which causes the Tower to sway in a manner distinctly vibratory. Thus is brought to a close this brief, unique, and unceremonious ceremony. Whether, as has been assumed, it be a survival of sun worship or not, the sympathetic participator in it cannot fail to be affected by its impressiveness, its antique associations, and reverential observance.

The undergraduates, having been up with the lark, are not unnaturally 'up to their larks' at the conclusion of the ceremony. This diversion of the dawn of day consists of throwing down caps and gowns from the

614-1695).

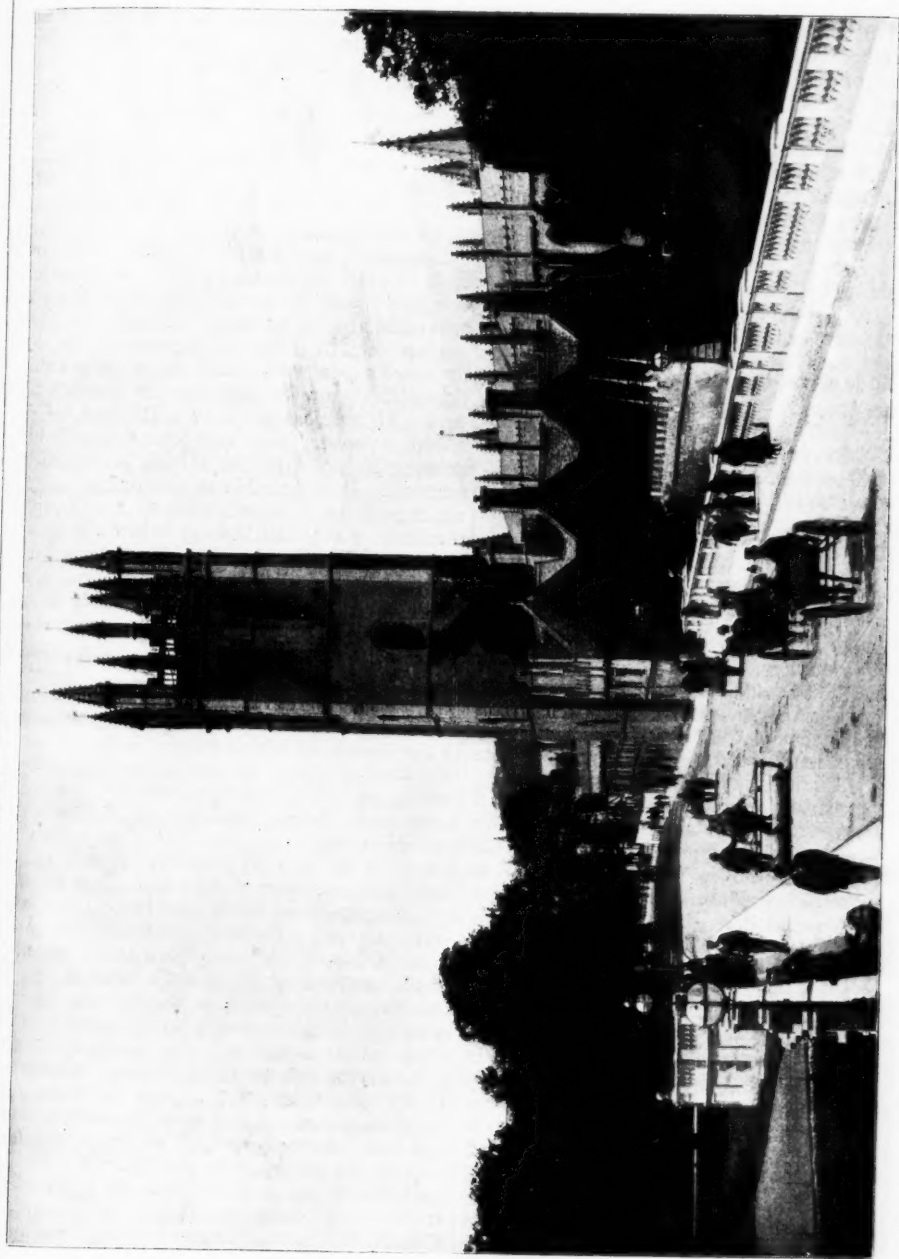
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Magdalen College, Oxford.

Tower-top. The freak is harmless enough. But a Fellow of the College—who has 'done' this annual celebration no less than thirty-five times—tells us that formerly rotten eggs found their way to the top of the Tower, all too soon to be hurled down upon the heads of unoffending pedestrians below. A wily College porter, however, proved to be equal to those foul practices of the young gentlemen of his day. He stood at the door of the Tower, and when he espied an unusually bulky pocket, he banged his hand against it, with the result that he broke the spell by breaking the shell.

But it is time to make our way to the College Hall to a 5.30 breakfast, where Dr. Roberts hospitably entertains his friends and the choristers. This fine apartment is lined on three sides by 'linen-fold' panelling dating from 1541. In the centre of one of the figured panels, among groups representing the acts of S. Mary Magdalen, is seen the half-length effigy of Henry VIII. Other interesting portraits are those of Cardinal Wolsey and Lord Selborne, both former Fellows of the College, and of the Rev. Dr. Martin Joseph Routh, who was President for the long period of sixty-three years—1791-1854. Breakfast over, a stroll on the picturesque river-side grounds of the College—which cover nearly 100 acres—is not the least pleasant episode in this May-Day function. Here we behold nature in one of her loveliest aspects—for is she not clothed in the fresh garb of early spring? The sun shines gloriously, the sky is cloudless, the deer are quietly browsing under the fine old elms of the grove—'dainty relic of monastic days'—the birds are trilling their sweetest roundelays, and in the exuberance of their fresh foliage even the trees seem to rejoice and be glad on this perfect spring morning.

After attending service in the College Chapel—the impressions of which are recorded on p. 386—we happen to run across Professor Sir Hubert Parry, who is 'up' to examine a batch of would-be Mus. Bacs., in conjunction with his co-examiners, Dr. Varley Roberts and Dr. Basil Harwood. At this particular moment—in the precincts of, but not in the examination-room—Sir Hubert has more of the demeanour of the undergraduate than that usually associated with the Professor. 'No doctors this time,' he says, 'and no eight-part counterpoint, thank goodness.' Although many would think that getting up so early as 3.30 a.m. was 'no joke,' Sir Hubert is of opinion that it may be conducive to the making of jokes; and is it wise to contradict a Professor? A call upon that book-loving antiquary, Mr. Taphouse—who in his fine collection of old music has some capital material for an article in a future number of THE MUSICAL TIMES—concludes one of those visits to Oxford which always leave behind them the pleasantest memories.

The view of Magdalen College is from a photograph taken by Messrs. Henry W. Taunt and Co., Oxford.

MUSIC AT THE ROYAL ACADEMY.

Nor the Institution in Tenterden Street as you, reading in a musical journal, might suppose. No, it is to the 'Royal Academy of Arts' that I refer, and everyone knows that 'Arts' and music are quite different things. Indeed, in popular phraseology, 'Art' has a still narrower signification than is given to it at Burlington House, for though the man in the street may understand that by the addition of a final 'e' a mere musician may become an 'artiste,' he is generally inclined to confine the word to an individual who wields a brush, to doubt its application to the sculptor, and to deny it to the architect.

It was the late Frank Buckland who once took it into his head to visit an Academy exhibition and write an essay on it from the naturalist's point of view. It may amuse the readers of THE MUSICAL TIMES to give them the results of a walk round the present exhibition with a view to discover the pictures that deal with musical subjects. It must be premised, however, that my remarks will have nothing to do with the artistic worth of the pictures. It is possible to imagine a painting which may be a superb work of art though it represent a violinist bowing below the bridge, while, on the other hand, a picture may from the purely artistic standpoint be worthless though it render the form of a penny whistle with faultless accuracy. But for my present purpose it may suffice to regard these pictures more as illustrations than as art.

The first thing then that strikes one on reviewing these musically inspired productions is the extent to which music is regarded as 'the food of love.' So commonly indeed is the tuneful art made by artists to further the lover's quest that I am inclined to continue the quotation, and complain that they 'give me excess of it,' and to fear lest 'surfeiting, the appetite may sicken, and so die.' In a painting by Mr. Stephen Reid, entitled 'The Song' (931), we have a picturesque illustration of the term 'follower,' for the peripatetic vocalist, armed with a guitar, and fortified by an exceedingly good opinion of his vocal powers, is very literally 'following' the damsel who has attracted his attention. She seems indifferent to his charms, or perhaps she has too correct an ear to care for street music, for there is an air of bewilderment about her, if not annoyance, and she glances about as if seeking the policeman of the period, who resembles the modern guardian of public order in being out of sight at the critical moment. In another picture, by Miss M. E. Kindon, the amorous minstrel meets with more appreciation, as the title, 'The Song went to her heart' (1,050), would seem to show. The title, 'Thanks, awfully' (21), sufficiently indicates the modernity of subject in Mr. Alfred W. Strutt's picture, in which the grand pianoforte takes the place of the more

picturesque lute or guitar. A young lady has been helping to stimulate after-dinner conversation by her performance of a composition sufficiently light in calibre not to interfere with the proceeds of digestion. She is still toying with the keys, as the enamoured youth at her side expresses his conventional gratitude, moved perhaps more by her eyes than her fingers. A much more platonic affection is suggested by Mr. Carl Schloesser's 'A Duet' (929), but I cannot help fancying that the old professor sitting at the harpsichord has a sincere regard, if of a fatherly kind, for the agreeable young lady who is playing the mandoline—or is about to play it, for she has not yet her plectrum in her hand. Perhaps the 'harpsichord' is really an early pianoforte, for there is a portrait on the wall that seems to be meant for Beethoven, which would bring us well into the reign of the pianoforte. As the keyboard is out of sight, we are in this matter left to conjecture.

In looking through the Academy after musical subjects I have come across a really curious coincidence. Three recently elected Academicians have sent to the exhibition their diploma works, which have to be deposited at Burlington House on their election to full membership, and each of the three has chosen a musician as his subject. Sir W. B. Richmond has taken for his theme the prototype of the modern virtuoso, Orpheus (138), whom he represents returning from the shades, in illustration of Shelley's lines:—

So Orpheus, seized and torn
By the sharp fangs of an insatiate grief,
Mænad-like waved his lyre in the high air
And wildly shrieked, where she is it is dark.

The poet's suggestion is closely followed by the painter, but the attitude of the distraught performer is somehow irresistibly suggestive of the operatic tenor's top note. The other two pictures which are to be hidden away in the diploma gallery are both of lady lutenists. Mr. Abbey's beautiful study of an auburn-haired lady is simply styled 'A lute-player' (5), while Mr. E. J. Gregory's is entitled 'Après' (201), the title leaving more to the imagination than does the picture itself, which shows more insight into the texture of the dexterously painted brocade than into the character or mood of the lady who has sung her song or 'touched' a sprightly Ayre. Returning for a moment to Mr. Abbey's picture, it is a matter of detail, but worth noting from the standpoint I am now assuming, that the lute is an instrument which is not plucked with a plectrum, but is played, like the guitar, with the fingers.

There is safety, as well as picturesqueness, in turning to archaic types of instruments. The young lady in Mr. Hacker's 'Musicienne du Silence' (309) is not holding her viol in what seems to us a very business-like position, but it would require exceptional archæological acumen to dispute its accuracy. At any rate, she

herself appears to be well satisfied with her performance, and her lady friend does not manifest any outward signs of annoyance. Her instrument is perhaps more open to criticism. It has a quaintly archaic form of scroll and some curious ornament on the belly, but its general form follows the lines of the fully developed violin more closely than one would expect from the surroundings. When one is brought to modern times criticism of this material kind has, of course, a surer ground. One may wonder, for instance, what music is being played by the singular quartet party in Miss Agnes E. Walker's 'A difficult passage' (123), where the instruments are a pianoforte, a violin, a violoncello (with an enormous scroll), and a double-bass. The fact that the pianist has no music before her, but is intently watching the struggles of the violoncellist, would suggest 'vamping,' were it not that the others are following, with more or less care, copies of music which, from their small size, and the distance of some of the players, must be very trying to their eyesight. No, I must confess that I rather incline to mistrust this bogus quartet party and the music they are playing. I very much mistrust the charming young lady organist of Miss Jessie Macgregor's 'Silent Requiem: Anno Domini, 1900' (1,059), in spite of the reassuring adjective 'silent.' The organ loft is reality itself, it is obviously studied with painstaking fidelity from a fine renaissance case with carved cherubs of the Grinling Gibbons type—not unlike the fine case at Trinity College, Cambridge. But from the strain of sentimentality in the young lady's upturned eyes I seem to fancy that she has just played, or contemplates playing, a pretty little 'Minster musing,' or 'Sabbath soliloquy,' or 'Vesper voluntary,' with a pedal note thrown in occasionally, whenever circumstances allow time for its exact location on the pedal-board. One thing is certain, with such an expression on her face it is not John Sebastian Bach that she plays.

Most real of all, as an illustration of genuine English music, is Mr. W. Dendy Sadler's 'The Squire's Song' (327). After a day's sport the old country squire has condescended to the bar parlour with a select company of jovial spirits, whom he 'obliges with a song.' Some such collection as Tom D'Urfe's 'Pills to purge Melancholy,' or 'The delightful Grove,' arises in one's mind in looking at this carefully studied illustration of eighteenth century English music in its most characteristic aspect. The hearers show more than a conventionally polite interest in the song. To judge from the smiles of some of them, the song would seem a humorous one, were it not that the squire's rather sentimental expression suggests that he is warbling that 'Katy's a Beauty surpassing,' or that 'Pretty Armada will be kind.' If, however, we have regard to the singer's white hairs, it may be more in keeping to imagine

him dwelling on his youthful days, and singing of 'When Aurelia first I courted.' From its title, 'Two crotchets in a bar' (1,622), by Mr. W. J. Urquhart, would appear to deal with a musical subject, but the connection is merely nominal; the 'crotchets' are individuals presumably of an odd character, the 'bar' is that which is only rendered musical by the untutored strains of its convivial inmates.

The only musician's portrait is the presentation one of Mr. Alfred Gibson, our well-known violinist, which has been painted by Mr. Herbert A. Olivier (1,033) with great refinement, though, in his desire to make much of his sitter's geniality, he has decidedly minimised his force of character. In the water-colour room there is a triptych by Mr. H. Raymond Thompson, 'The poetry of music' (1,133), in which Orpheus, Homer, and St. Cecilia are represented, and among the sculpture is a large relief by Mr. Arthur C. White, entitled 'At a solemn music' (1,941), which hardly realizes the power and severe beauty of Milton's Ode to the same degree as does Sir Hubert Parry's perfect setting of the poem.

H. T.

THE TRAINING OF A CHORUS

SOME PRACTICAL HINTS

BY HENRY COWARD

(Chorus-master of the Sheffield Festival Choir).

To the oft asked question, 'Is choral singing declining?' there is only one reply. Choral singing is *not* declining. I must, however, make an exception. It is, unfortunately, on the downward grade in those places where inefficient, lifeless, unsympathetic, uninspiring conductors of choral societies have, by their culpable neglect, done their best to strangle choral work by means of insipid colourless performances. In such cases it is only the inherent vitality of massed vocal singing that has kept the choral spark aflame. Although one has to confess to such ineptitude amongst so-called 'conductors'—if *Koko* of 'Mikado' fame could exercise his office on, say, fifty per cent. of them there would be a distinct gain to choral societies in general—we may depend upon it, that as soon as these incompetents are replaced by real 'live' conductors who understand their business, the musically 'submerged tenth' will take heart of grace, and choral music will regain its proper place everywhere. In those parts of Yorkshire with which I am connected choral music is very much alive, as is evidenced by the ever increasing number of works performed, not only by societies, but by church and chapel choirs in many towns and villages. For one work performed ten years ago, there now seems to be about a dozen, while in the matter of anthems and other smaller pieces the increase has been a hundred-fold; moreover, while the present race of enthusiastic Yorkshire conductors exists, the progress will continue.

THE FUTURE POSITION OF CHORAL-SINGING.

In things artistic the final court of appeal is the effect on the heart, mind, and conscience, and because of this there can be no doubt that choral singing will play a more important part in the music of the future; and this, notwithstanding the fact that, at a recent musical festival not a hundred miles from London, both cantata and oratorio were tabooed—a fine example of 'Hamlet' minus the mad prince.

It is a common experience to be stirred to such rapture by a brilliant orchestral performance that it seems impossible to be still further excited. But a single vocalist following such an instrumental demonstration has evoked greater enthusiasm and more deeply stirred the emotions than the brilliant orchestra had done. What is the reason of this? Because there is more of the human element in the voice; more of that subtle influence which causes spirit to respond to spirit, and as 'deep calleth unto deep' at the noise of the water-spouts, so the depths of the heart reverberate to the human voice in a peculiarly sympathetic manner. However deeply the solo voice is able to touch the springs of human feeling, the full-voiced choir is still more potent; and it is this which, from a human point of view, makes me regard chorus singing as the highest exponent of the divine in music. And as all things ever tend to the attainment of the perfect, we may say with *King Olaf*: 'Sure is the triumph of our faith'—i.e., the perfection and apotheosis of choral singing.

It is true that in point of executive display vocal music falls short of instrumental music. But if mere dexterity be everything, the street pianoforte or the recently invented pianolo must rank high above the pianoforte soloist, as the latter piece of mechanism can be made to far transcend what can be done by the greatest pianist that ever lived.

THE QUALIFICATIONS OF A CHOIRMASTER.

To begin at the beginning. Let us consider what should be the qualifications of a chorus-master, or choral conductor.

Taking for granted that he is a thorough musician, the first requirement is an exalted idea of the possibilities of his chorus. In nothing is the proverb 'aim high to strike high' more urgently needed. He must discard the notion that the chorus is merely a background to the principals, a foil to set off the virtuosity of the soloists; and that if the chorus only manage to get through their work without a breakdown or hitch, everything has been done that is necessary.

He should regard the chorus as the principal feature of the whole performance, arguing that, whereas the soloist has only the power of one voice for all the variations in tone colour, light and shade, declamation or entreaty, storm or calm—he, the conductor, has the moulding of the power of the sixty, hundred, or five hundred

voices with which to depict the same things, and by which he can paint peace of heaven, or the fierceness of the battle, or the howling tempest in much more vivid colours. Personally, I always regard the chorus as the chief feature in a choral concert, and the soloists second; and I feel that I have neglected my duty, or that the choral music is not very good, if the chorus does not take chief honours. Similarly, at an orchestral concert, I expect the orchestra to eclipse the doings of any soloist, however clever he or she may be. Many years' experience has shown the possibilities of this expectation being abundantly realised.

But to achieve this, enthusiasm on the part of the choir is necessary. It is, therefore, a primary condition that the conductor must himself be an enthusiast, because as surely as water cannot rise above the head water behind it, no more can the chorus rise above the inspiration of the head man who stands before his choristers.

The next point to be considered is the

CONSTITUTION OF THE CHORUS.

I am aware that in some districts it is difficult to get singers at all, therefore 'all is fish that comes to the net.' But assuming that singers are available, what is to be the basis of admission into a choir? Is it to be social position, ability, individual examination, or nomination? Although I am convinced that, other things being equal, the better a singer is educated, the more refined are the results obtainable, I would insist upon vocal and reading ability being the basis of admission into a choir; therefore, individual examination of every candidate should be insisted upon. This has a splendid effect, because when it is known that an individual examination is necessary, it excludes scores of incompetents who never get as far as the examination-room, but who would otherwise clamour to be members if the choral society happened to be 'the thing.'

As to the relative importance of

VOICE AND READING POWER,

I attach the utmost importance to reading power. I do not mean that a person without a voice at all should be admitted; but I always prefer singers with good average voices, who can read fairly well, to singers with really good voices who cannot read, or can only read indifferently. The reasons for this preference are these: With good readers of average voice I can extract every ounce of tone they have in them, whereas one can never get half the normal power out of a body of poor readers owing to their lack of confidence, while if they should take it into their heads to 'sing out,' they are often like the proverbial bull in a china shop. Again, the confident singer, by hitting the note fair in the middle, gets twice or thrice the amplitude of vibration, with its four-fold or nine-fold increase of intensity and loudness; and it is

this intensity joined to the loudness of the sound which *tells*, as everyone knows who has listened to a first-rate violinist—one whose firmly struck tones have an effect far out of proportion to their mere loudness. Mathematically it stands roughly thus:—

	Power	Attack	Total
The good voice (unit of power)	4	×	1 = 4
The average voice (unit of power)	3	×	2 = 6

VOICES OF THE SHEFFIELD FESTIVAL CHORUS.

There is an impression abroad amongst the critics and others who heard the Sheffield Festival Chorus last year that it was composed of singers with exceptionally fine voices. This was not the case. It is true we had in each part say half-a-dozen singers with really splendid voices; but the great majority were nothing out of the common, indeed, if one were to judge by the criticisms of unsuccessful candidates upon many of the accepted singers, one would wonder that we had a chorus capable of even singing decently! But the singers, such as we had, *did* sing, and to their credit be it said they were all genuine 'triers,' a term which Yorkshire people will thoroughly understand.

STANDARD OF READING TESTS.

As to the standard of the tests imposed upon candidates, they should not only be comparatively easy, but designed to show what the candidates know rather than to find out what they don't know. There should be (a) an easy voice test, (b) a time test, and (c) a tune test. But though easy, they should be accurately done, as it is this blind certainty in something which gives the promise of future pliability and responsiveness. Some conductors test candidates by choosing some difficult piece from an oratorio at random, and if the candidate is approximately correct, he or she is accepted. This is not a good method, as it puts a premium upon mere guesswork, and is no test of what a candidate is able to master. Therefore, test simply but thoroughly.

CHOICE OF VOICES.

The saying that 'nothing beats a good old voice except a good young one,' is only true when the old voice is a worn voice, and not primarily the voice of an old singer. If I were selecting a choir for, say, a competition, I should prefer voices of sopranos and contraltos from twenty to forty years of age, tenors and basses from twenty-five to forty-five. This is only a rough average, because some of the best choralists I know, both ladies and gentlemen, have attained their jubilee. Certainly the rich, mature mellow voices of middle age are to be preferred to the thinner voices of young singers. But the ideal choir is one in which both classes, old and young, are represented. I refer to old singers because some people think that old singers must of necessity be used-up singers. This is far from being the case. Still there are

in societies old singers with shrill, wiry, drawling voices, who have overstayed their welcome—in fact, have become ‘old fossils.’ Therefore it would be a good thing if every important society were to pass a rule to have a re-examination of every one of its members every five years.

THE REHEARSALS.

The touchstone of the success of a society or choir is the character of the rehearsals. If they are made bright and cheery, the society will prosper; but if they become dull and heavy a meagre attendance inevitably follows, with its consequent inefficient rendering of works at performances, and this, sooner or later, spells ruin. The conductor should strive to make each member say—

‘I have been there and still would go.’

He would then be able to urge upon the members the old election cry of ‘Poll early and often,’ putting all due emphasis on the *often*. Reference will be made later on to the specific points at which a conductor should aim, but keeping the chorus constantly engaged should be a cardinal point with him. From the moment the rehearsal begins he should keep his singers ‘at it,’ either singing or in listening to instructions. And he should let his remarks be heard. It is a mistake to fancy you are instructing, guiding, or directing a chorus, when you are merely muttering a private soliloquy or holding a conversation with your music-stand, which mutterings perchance may be overheard by the front row of the chorus.

‘ONE THING AT A TIME.’

Then, again, a conductor should not attempt too much at one rehearsal. Some conductors begin fault-finding at the first go off; they want the chorus to commence singing with expression all at once, besides which they want the words of same phrased, and though it may be a most difficult passage, they want it to be sung correctly, and so on. And then because these things are not accomplished, they grumble, or fidget, or glower, and make everybody feel uncomfortable. The wisest plan is to go straight on sol-fa-ing or vocalising the music; ‘blunder through it’ somehow, then start again, and soon the choir will have grasped the idea of the piece well enough to practise it privately. The difference between the theoretically fine plan of ‘perfecting the thing as you go along’ and the less ambitious method of doing ‘one thing at a time’ is this: from one the singers get irritation, while from the other they get inspiration.

Amongst the hints I venture to offer to conductors I would say: When you have anything to say choose the right time for saying it. Suppose you have kept your singers at work without a moment's rest, as soon as you see signs of flagging interest, then make your remarks, which, if made earlier, when they

were all bursting for ‘a sing,’ would have been regarded by many as a waste of their precious time. Again, so arrange that the pieces rehearsed be a rest from each other—for example, after some shouting choruses, choose a quiet one; after a difficult piece take an easy one. As soon as the work is fairly well known divide the evening into two parts—(a) study and (b) practice.

STUDY AND PRACTICE.

This is an extension of the principle of ‘one thing at a time.’ Suppose that you wish to perfect a certain chorus, then announce that you propose to study it. This prepares the members for ten or twenty stoppages, and prevents any feeling of irritation. When this period of thirty or forty-five minutes of real hard work is over, the practice part—a straight run through the other parts of the work—comes as a pleasant rest, and a feeling of satisfaction is the result. There are many devices which all go towards making the rehearsals pleasant, judicious praise for any good thing done being not the least effective factor. But space forbids enlarging upon these points. Let it suffice to give a paraphrase of a well-known proverb as a good working maxim: ‘Take care of the practisings, and the performances will take care of themselves.’

‘LIKE MASTER, LIKE MAN.’

We must now consider in detail the different parts which go to make an artistic choral performance—namely, (a) Voice, (b) Words, and (c) Expression. But before doing so let us consider the average musical attainments of choristers, with a view of taking the best steps towards making them perfect in voice, words, and expression. Generally speaking, the musical knowledge of choristers is very limited, it being often bounded by the knowledge of reading at sight; indeed, the conductor is to be congratulated if his members can read fairly well. This is all that can be reasonably expected from mere amateurs, because it takes years of study to master the inner secrets of artistic expression, proper voice production, and perfect diction. But though deficient in self-intuitiveness, they have as a rule the power of imitation very largely developed, and they will follow a pattern—good, bad, or indifferent—very quickly. This it is that gives to the choral conductor great importance and responsibility, and makes the results achieved either his glory or his shame. It is often a veritable case of ‘like master, like man.’ This explanation will make clear why the plan of ‘patterning’ is so frequently suggested.

THE VOICE.

Many people seem to think that the choral voice is such a constant unyielding quantity that it is no use trying to alter it. This is a wrong notion. The tone of a choir can be

greatly modified—so much so, in fact, that it is quite possible to make the coarsest choir sing pleasantly. This can only be done by the conductor knowing what kind of tone he wants, and patterning over and over again the tone he requires. In cases of very throaty tenors, rasping basses, shrill steam-whistley sopranos, or howling contraltos, he will have to see the offenders individually, point out the defects, and show how the fault can be remedied. With a little tact this can be agreeably and successfully done, and that without ruffling the tempers or hurting the feelings—really the pride—of the vocal offenders. The tone can also be altered so as to get bright or dark tints, rough or smooth quality; but this will be treated of under the head of expression.

(To be continued.)

OCCASIONAL NOTES.

A NEW composer, one who has really something to say, is so much in the nature of a *rara avis*, that the appearance of any such is worthy of special notice. The composer in question is a boy of fourteen, Benjamin James Dale by name, a son of Mr. C. J. Dale, who is well-known in musical circles in the Holloway district of North London. At the twenty-third concert of the North London Orchestral Society (Portman Rooms, on the 10th ult.) an overture, entitled 'Horatius,' the composition of Master Dale, was performed—the youthful composer's first work, as the programme-book states. In regard to this remarkable achievement, we cannot do better than quote the opinion of a most trustworthy and experienced musician who heard the overture at the above concert. He says: 'The work is, of course, not entirely devoid of signs of youthful inexperience; but for one so young, the thematic material, its development, and the orchestral score are alike remarkable. He *must* be encouraged to go on.' This is all the more remarkable as, we understand, the youthful composer has never had a lesson in orchestration in his life! We wish young Dale all success in his future career, and shall watch with interest the development of this gifted boy's creative powers.

'PICKED up in the street' is the comment of a correspondent at Crewe in sending us a dilapidated though perfectly legible sheet of an examination paper. This document, of absolute genuineness, is the handiwork of a Board School boy in the sixth standard. The answers are written on both sides, their sum and substance being arithmetic, and the beginning of an essay (its completion torn off) on singing. Leaving the sum (or sums) and taking the substance of the singing section, we find that the young essayist of Crewe expressed himself—somewhat crudely, perhaps—thus (we omit the examiner's corrective blue pencillings):—

SINGING.

'Singing is making, with the voice, the sounds that would be made by a pianoforte or any other musical instrument. The words that are to be sung are written on five lines called the staff, such as Doh, Ray, Me. There are treble notes, alto, tenor, and bass. The treble notes are a little higher than bass. It is very pleasant to sing and it strengthens the loins!'

THE Anniversary Festival of the Madrigal Society, at the Holborn Restaurant, on the 17th ult., was a brilliant function. It took the form of a 'Ladies' Banquet,' and thus fitly commemorated the 160th anniversary of this ancient Society. Amongst the 150 ladies and gentlemen who sat down to dinner were Sir Arthur Sullivan (the President), Sir A. C. Mackenzie, the Professors of Music at the Universities of Oxford, Cambridge, and Durham—Sir Hubert Parry, Dr. Villiers Stanford, and Dr. Armes—Sir Frederick Bridge (conductor of the Society), Sir Richard Webster, who was heartily congratulated upon his elevation to the bench as Master of the Rolls, Mr. Otto Goldschmidt, Mr. F. H. Cowen, Mr. Walter Macfarren, Mr. Arthur Chappell, Mr. Fuller Maitland, Mr. Barclay Squire, and, of course, the genial secretary, Mr. J. Edward Street. In the after-dinner music-making, choristers from the Chapel Royal, Westminster Abbey, and St. Peter's, Eaton Square, admirably, and, we may add, traditionally distinguished themselves in sustaining the soprano part in the various madrigals performed. And in this connection there may be mentioned that three of the company present used to assist at these pleasant functions as choristers: Mr. Walter Macfarren, a Westminster chorister in 1836; Mr. Fred. Walker, a Chapel Royal boy in 1844; and Sir Arthur Sullivan, the President, a Chapel Royal boy in 1854. The following Madrigals—a feast of song—were sung under the direction of Sir Frederick Bridge, those marked * being conducted by their respective composers. The dates are those of composition:—

All creatures now.	1599	..	..	John Bennet.
My lady fair doth fly me.	1575	..	..	Giov. Ferretti.
Sister, awake.	1600	..	..	Thos. Bateson.
*Victoria	..	..	..	Philip Armes.

(This madrigal gained the 'Molineux' Prize, with the Society's medal, in 1897.)

Lay a garland.	1845	..	..	R. L. de Pearsall.
*Love and beauty.	1863	..	..	Arthur Sullivan.
*Weep no more, woeful shepherds.	1899.	Frederick Bridge.		
Flora gave me fairest flowers.	1598	John Wilbye.		
No din of rolling drum.	1560	Alessandro Striggio.		
The Silver Swan.	1612	Orlando Gibbons.		
Welcome, sweet pleasure.	1608	Thomas Weelkes.		
In going to my lonely bed.	1560	Richard Edwards.		
The Waitts.	1660	Jeremy Saville.		

We hope ere long to give a history of this venerable organisation, founded in 1741, from its official records.

THAT the Madrigal Society has stimulated composition is proved by the prizes it periodically offers for new works. Another opportunity of this nature will soon present itself. Two prizes, one of the value of ten pounds with the Society's medal, and the other of five pounds, are to be competed for in October, full particulars of which will be found in our advertisement columns.

THE Conference of Organists and Directors of Music in Public Schools, a summary of the proceedings of which we give in another column, is undoubtedly a step in the right direction. The *raison d'être* of the Conference may be traced to a resolution passed unanimously at the Headmasters' Conference in December last: 'That it is desirable that, in any system of public inspection of schools, the subject of music should be included.' Thus music has received the *imprimatur* of a very important and influential body of educational experts. It may, therefore, safely be assumed that the music-masters of our public schools will spare no efforts to give music its proper place as an educational influence of the greatest possible value to the rising generation.

WE read with great interest in a contemporary that the German Emperor has been to the Opera at Wiesbaden and heard there 'the opera "Oberon," which is founded on Wieland's fairy play.' And we are further told that 'the music has been composed by Herr Carl von Weber.' We may expect to hear next week that the Prince of Wales went to Covent Garden to witness a performance of 'Faust,' the opera which is founded on Goethe's metaphysical and legendary drama, of which the music has been composed by M. Charles Gounod; or that the Archbishop of Canterbury went to the Birmingham Festival and heard 'Elijah,' an oratorio founded on Bible texts, which has been composed by Mr. Mendelssohn-Bartholdy. In an office which is so near to Covent Garden they really ought to know more about opera. Besides, Great Portland Street is not so very far off, and it was there that Weber lived while superintending the rehearsals of 'Oberon' at Covent Garden (where it first saw the light), and it was there too that he composed the overture. Our contemporary has some excuse for saying that the libretto of 'Oberon' 'has been written by Herr Lauff.' It is true that he has considerably altered Hell's translation of Planche's original.

AND here I sit, the Muses' 'appy vot'ry,
A cultivatin' every kind of po'try.

Thus wrote Thackeray in a poem, which, we believe, is still unpublished. The muse—or rather, the amusing muse—has found a 'appy vot'ry' in so grave and sedate a personage as the Very Rev. Father Provincial of the English Jesuits. Those who have experienced the eccentricities of ocean-going steamers are more or less familiar with the 'fiddles' which are brought into play when the centre of gravity is apt to be the table-cloth. Father Gerard, on some such fiddling occasion (viol weather), during a voyage in a vessel called the Don, set to 'cultivatin' a 'song of the sea,' which he entitled 'The Fiddles of the Don.' The following is a specimen verse, the result of his 'bursting into po'try'—in fact, some of his Donsensical lines:—

When the spoons are running races with the platters,
When the nuts play castanets upon the floor,
When the coffee cups are gone as mad as hatters,
There's a concert that you never heard ashore.
You may prate about the violin and 'cello,
Or the double-bass may fondly dote upon;
There is nothing published for them by Novello
That's a patch upon the fiddles of the 'Don.'

EXCELLENT reports are to hand as to the condition of the chorus for the Handel Festival to be held at the Crystal Palace on the 16th, 19th, 21st, and 23rd inst. The ranks of the singers will be leavened to advantage with contingents from the Provinces, Sheffield, we believe, sending upwards of one hundred chorists. The inclusion of the second and third parts of 'Judas Maccabæus' on the Selection Day (the 21st), 'in celebration of British successes in Africa,' is sure to be a popular feature. At the first (preliminary) Festival in 1857, 'Judas' formed the entire programme on the Selection Day. The Queen and the Prince Consort, with three of their children, attended this performance, and, according to a musical journal, 'The proceedings concluded with the Old Hundredth Psalm, Her Majesty—at whose desire, we believe, it was given—and the whole audience standing while it was sung.'

THE Jubilee year of Bradfield College will be commemorated by five performances—on June 19, 21, 23, 25, and 26 respectively—of *The Agamemnon* of Æschylus in the original Greek. For this revival of the ancient classic, which will be given in the 'open air Greek theatre,' at Bradfield, Mr. C. F. Abdy Williams, director of music at the College, has written some special music.

THE Cologne Conservatory of Music celebrated with great *éclat* its jubilee on the 10th ult. and four following days. We hope to give an account of the jubiliations in our next issue from the pen of an old English student who was present on that interesting occasion.

MR. W. H. CUMMINGS—soon to be Dr. Cummings: congratulations thereupon—read a paper before the Musical Association on the 8th ult., when he took as his subject 'Organ accompaniments in England in the sixteenth and seventeenth centuries.' The discourse was mainly directed to a refutation of the assertion that those old-time organ accompaniments were of the 'high falutin'' kind, whereas there seems to be no doubt that they were dignified and devotional. Not the least interesting feature of the discourse was the performance of a little-known anthem, set to the words 'This is the record of John,' composed by Orlando Gibbons for Laud (afterwards the celebrated Archbishop), the President of St. John's College, Oxford, for St. John Baptist's day. The anthem is written for alto solo and chorus of five voices, with an accompaniment of a chest of five viols and organ. It was performed by a contingent of singers and players upon instruments from the Guildhall School of Music. Despite the unecclasiastical surroundings and wretched acoustical properties of the room, this work of the eminent Orlando proved to be such as would elicit from old Pepys the encomium 'mighty pretty.'

THE late Dr. Troutbeck, Precentor of Westminster, was Vicar of Dacre, Cumberland (his birthplace), from 1859 to 1864. To commemorate his cure of the parish, a memorial, erected by his wife and children, in St. Andrew's Church, Dacre, was unveiled on Easter-day by his son, Mr. John Troutbeck, coroner of Westminster. An ancient ceremony was subsequently gone through in the distribution of the Troutbeck Dole, which, by the will of the testator, must be distributed on the family tombstone in Dacre Churchyard after Morning Service on Easter-day by a Troutbeck, if one can be found willing to do so, or by the vicar and churchwardens for the time being. The carrying out of the founder's wish was duly fulfilled by Mr. John Troutbeck, and twenty-four needy parishioners received the pious benefaction of the Troutbeck family. The family tombstone has a large cross of about three feet in length engraved thereon, and bears the following simple inscription: 'Troutbeck of Blencowe, 1552-1880.' The name occurs in the Dacre registers from 1552 to 1880.

WHEN Hermann Levi was in London an interviewer extracted from one of his friends an interesting and till then unpublished story of his first appearance as conductor. He was a schoolboy of seventeen or so at Mannheim, and was studying music under Vincenz Lachner, the conductor of the local opera. One Sunday Lachner was ill and the assistant-conductor was ill too, and it was suggested that there

should be no performance that evening. But Lachner sent for young Levi, who used to attend rehearsals, and asked him to undertake the work. 'Getrau'st Du's Dir?' (Do you dare?) he asked. The young man said yes—and the performance went very smoothly. By an odd coincidence, the opera was Halévy's 'La Juive.'

LEVI's recollections of his visit to London were very pleasant; but he insisted (as he said in the interview in question) that he could not feel at home with Beethoven's Seventh Symphony in the key of B flat. At the time he was here—1895—we still enjoyed the luxury of the high pitch.

MR. RUSKIN contemplated writing a 'Treatise on the Principles of Music.' Judging from his references to the divine art scattered throughout his published works, the achievement of this intention would have been a most interesting contribution to the literature of music from so distinguished an author.

FORTHCOMING FESTIVALS.

CHESTER.

A FEW forewords concerning the Musical Festivals to be held during the year is a pleasant duty. First, by reason of chronology, is that to be holden in July in the ancient city on the Dee. The history of this Festival may be summarised thus: It was, it was not, it is! In other words, Chester, festively speaking, slumbered for half-a-century—from 1829 to 1879. In the latter year the Festival was resuscitated at the instigation of the energetic organist of the Cathedral, Dr. Joseph C. Bridge.

In regard to the 1829 Festival, a criticism on the orchestra in the leading musical journal of the day may be quoted:—

The instrumental band, as we have before hinted, was miserably deficient in all the stringed instruments. We do not mean numerically deficient—no; there were numbers enough (heaven bless 'em), both of violins and tenors, as well as basses and double basses. But we would remind the committee and their agent (we entirely exonerate the conductor) that one sovereign is worth eight half-crowns.

The object of this mint-suggestive observation was to point the moral of the superiority of Metropolitan over provincial players, a doctrine more necessary seventy years ago than now.

Two features of special interest concerning the Chester Festival in July will be (1) the presence of Professor Horatio W. Parker, who, as at Worcester last year, will conduct his 'Hora Novissima,' and (2) a Commemorative Service, on Thursday morning, for those who have fallen in the war. The performances, except that on the Thursday evening of the Festival, will be held in the Cathedral.

HEREFORD.

It falls to the turn of Hereford to celebrate the Festival of the Three Choirs this year. There can be no question about the antiquity of holding the music-meeting in Hereford, where, in 1726, the Rev. Dr. Bisse selected the following singular text as the subject of his discourse: 'I gat me men-singers and women-singers, and the delights of the sons of men, as musical instruments, and that of all sorts' (Ecclesiastes ii., 8).

The chief features in the programme of the approaching Festival, which Dr. Sinclair will conduct, are new works by Sir Hubert Parry,

Professor Parker, and Mr. Coleridge-Taylor. The Gloucester Orpheus Society, conducted by Mr. A. Herbert Brewer, has been specially engaged for the Friday evening concert in the Shire Hall.

BIRMINGHAM.

For more than a century the Birmingham and Hereford Festivals have together run their triennial course, and so it is this year. Let us look at the state of affairs at Birmingham a hundred years ago. In 1799 Madame Mara was the principal vocalist, 'her chief assistants' (!) being Miss This and the Messrs. Those. There was no conductor, but Cramer led and Harris was the organist. Those were ante-police days, and thus we learn that 'For the special benefit of the light-fingered gentry, who were so troublesome in 1796, the task of preserving order was entrusted to the "Loyal Birmingham Association of Infantry," who notwithstanding very bad weather, manfully remained at their posts from morning until after midnight, effectually preserved order, and protected the pockets of those of his Majesty's subjects who came to attend the Festival.'

The one novelty at Birmingham will be Mr. Edward Elgar's setting of Cardinal Newman's 'Dream of Gerontius,' composed especially for the Festival. The new English version of Bach's 'St. Matthew' Passion will be used.

*(The works marked * will be conducted by their respective composers.)*

CHESTER.

July 22, 25, 26, and 27.

SUNDAY (July 22).—Special service in the Cathedral at 6.30 p.m. 'Hymn of Praise,' Mendelssohn.

WEDNESDAY (July 25).—*Morning*: 'Elijah,' Mendelssohn. *Evening*: 'Zion,' Gade; 'Symphonie Pathétique,' Tschaikowsky; Mass in C, Beethoven.

THURSDAY.—*Morning*: 'Funeral and Triumphal' Symphony, Berlioz (*first performance in England*); *Requiem, Joseph C. Bridge (*composed expressly for this Festival*).

Afternoon: 'Song of Miriam,' Schubert (with Herr Mottl's new accompaniments); 'Good Friday' Music from 'Parsifal,' Wagner; 'The Deluge,' Saint-Saëns (*first performance in England*).

Evening: (in the Music Hall), 'Faust,' Berlioz.

FRIDAY.—*Morning*: 'Blest Pair of Sirens,' Hubert Parry; *'Hora Novissima,' Horatio W. Parker.

Afternoon: Overture, 'In Memoriam,' Sullivan; 'Hear my Prayer,' Mendelssohn; 'The Transfiguration,' Pérosi.

Evening: 'Messiah,' Handel.

PRINCIPAL VOCALISTS.

Miss Esther Palliser, Miss Alice Esty, Miss Ada Crossley, Miss Giulia Ravogli, Mr. William Green, Mr. Lloyd Chandos, Mr. Andrew Black, Mr. Charles Knowles, and Mr. Bantock Pierpoint.

Organist—Mr. J. T. Hughes.

Conductor—Dr. Joseph C. Bridge.

HEREFORD.

September 9, 11, 12, 13, and 14.

SUNDAY (September 9), at 10.30.—Special opening service in the Cathedral. Benedictus, Mackenzie; Te Deum and Benedictus, Elgar; 'It came even to pass,' Ouseley; and 'Hallelujah,' Beethoven.

TUESDAY (September 11).—*Morning*: Patriotic performance. National Anthem; new work by Sir Hubert Parry; Symphony in D (No. 2), Brahms; Requiem, Verdi.

Evening: Orchestral Concert in the Shire Hall.

HEREFORD (continued).

WEDNESDAY.—Morning: 'Elijah,' Mendelssohn.

Evening: 'Creation' (Part I.), Haydn; 'Dixit Dominus,' Leo; and 'Symphonie Pathétique,' Tchaikowsky.

THURSDAY.—Morning: *New work*, Horatio W. Parker; Good Friday and Grail Music ('Parsifal'), Wagner; 'Choral Symphony,' Beethoven.Evening: 'God goeth up,' Bach; *new work* by S. Coleridge-Taylor; 'Hymn of Praise,' Mendelssohn.

FRIDAY.—Morning: 'Messiah,' Handel.

Evening: Chamber Concert in the Shire Hall.

PRINCIPAL VOCALISTS.

Madame Albani, Madame Ella Russell, Miss Agnes Nicholls, Miss Marie Brema, Miss Ada Crossley, Miss Muriel Foster, Miss Marian Blinkhorn, Mr. Edward Lloyd, Mr. William Green, Mr. Santley, Mr. Andrew Black, and Mr. Watkin Mills.

Conductor—Dr. George Robertson Sinclair.

BIRMINGHAM.

October 2, 3, 4, and 5.

The programme will include: 'Elijah,' Mendelssohn; 'Messiah,' Handel; 'St. Matthew Passion,' Bach; 'Spectre's Bride,' Dvorák; 'Mass,' Byrd; 'Requiem,' Brahms; 'Scenes from the Song of Hiawatha,' S. Coleridge-Taylor; 'De Profundis,' Parry; and 'Dream of Gerontius,' Edward Elgar (*composed expressly for the Festival*); Symphonies by Mozart, Beethoven, Schubert, and Glazounov, and other Orchestral Works.

PRINCIPAL VOCALISTS.

Madame Albani, Madame Nordica, Miss Esther Palliser, Miss Marie Brema, Miss Ada Crossley, Miss Clara Butt, Mr. Edward Lloyd (his last Festival appearance), Mr. Ben Davies, Mr. William Green, Mr. Andrew Black, Mr. David Bispham, and Mr. Plunket Greene.

Chorus Master—Dr. C. Swinnerton Heap.

Conductor—Dr. Hans Richter.

CHURCH AND ORGAN MUSIC.

MAGDALEN COLLEGE CHAPEL, OXFORD.

WILLIAM OF WAYNFLETE in founding Magdalen College, made special provision that even in the event of a diminution of the College revenues the staff of the chaplains and choristers should be kept up—in other words, that the musical services should not only be made a prominent feature of the College, but that it should be worthily maintained. Thus for upwards of four centuries has the music at Magdalen been famous. The choir formed an important part of Waynflete's foundation. It consisted of 'four priests, eight clerks, and sixteen choristers.' Curiously enough, there was no provision for an organist *per se*; but the office of 'informer choristarum' was to be created 'if none of the Chaplains or Clerks were willing to undertake the office.'

We learn from Mr. John E. West's useful book of reference, 'Cathedral Organists,' that there was no definitely appointed organist previous to the year 1530—fifty years after the chapel was consecrated. Up to that time the duties were discharged by members of the musical staff in turn. The combined offices of organist and 'informer choristarum' have been held by some very distinguished musicians—e.g., Dr. Benjamin Rogers (1664-86); Daniel Purcell, brother of the famous Henry of that ilk (1688-95); Dr. William Hayes (1734-77); his son, Dr. Philip Hayes—nicknamed 'Philup chaise' by reason of his abnormal corpulency (1777-1797); Sir John Stainer (1859-72); and Sir Walter Parratt (1872-82). Since 1882 the post has been filled by Dr. John Varley Roberts, who

has worthily sustained the best traditions appertaining to the office of 'informer choristarum' of Waynflete's foundation. Portraits of the majority of the above-mentioned 'chief musicians' adorn the walls of the practice room; every effort has been made to obtain one of Dr. Ben. Rogers, but hitherto without success.

The chapel, completed in 1480, is of the usual college plan, with the organ screen dividing the ante-chapel from the choir, as shown in our illustration. Its acoustical properties are perfect, but there is practically no reverberation. Every chord strikes the ear with wonderful directness combined with beauty of tone—round, full, and of exquisite purity. 'It is quite exceptional,' says Dr. Roberts, 'for the choir to sing flat; they maintain the pitch absolutely as a rule. It is only justice to the choir to say that they have never yet failed to sing Wesley's five-part motet "Exultate Deo," unaccompanied, in perfect tune—a chord having been first given on the organ to sound the key, and only repeated as the choir are actually singing the final chord of the motet.'

An atmosphere of holy calm pervades the candle-lit old sanctuary at the hour of Evensong. Except on the great Festivals and their Eves, there is no 'in' voluntary. The choir enter before the bell has ceased tolling. The responses—a traditional setting in use here from time immemorial—are not only novel but strangely beautiful. The Magdalen Psalter is used with a manuscript collection of chants. A chant is never repeated during the month, except when special Psalms are sung. Dr. Roberts favours old-fashioned double chants. On this occasion (the 30th evening of the month) they are Cooper in G, Mornington in D, E. G. Monk in G, and Lawes in C. The chanting is commendably deliberate—not only in the recitations, but it is even more marked in the cadences. Special attention is paid to a rhetorical, or poetic interpretation of these grand creations known as the Psalms. Every syllable is heard with a distinctness all too seldom attained in quires and places where they sing—and gabble. Dr. Roberts, by the way, directs our attention to the third verse of Psalm 145, which should have been translated—

'Great is the Lord, and marvellously worthy to be praised':

At Magdalen College Chapel the comma after 'marvellous' in the Prayer-book is disregarded in chanting this Psalm in order to approximate the rendering as closely as possible to the original. The Service is Garrett in F. The anthem, Spohr's 'And lo! a mighty host' ('The Last Judgment'), the tenor solo in which is most sympathetically rendered by Mr. Woodward, one of the excellent lay clerks of Magdalen, whose invaluable services are so highly appreciated. The refined singing of the choir is a worthy tribute to the reputation which Dr. Varley Roberts enjoys as a choir-trainer of the highest rank. The choir is always his first consideration and the object of his unceasing care—with the result that the organ is made to take quite a secondary place in his accompaniments to the service. On this occasion the instrument has its opportunity when Dr. Roberts plays the Fugue in G (Op. 37) of Mendelssohn, one of the set of three that he dedicated to Thomas Attwood 'with reverence and gratitude.'

On the following morning—after the May-Day celebration on the Tower—we were privileged to occupy a place in the organ pew. As May 1 is the Commemoration of Henry VII., special prayers—read, not intoned, by the Founder's Chaplain—are incorporated with the ordinary supplications, and special Psalms (145, 146, and 147) are sung. The

special Lesson is Ecclesiasticus xlv., beginning 'Let us now praise famous men,' and including (verse 5) 'Such as found out musical tunes, and recited verses in writing,' and the words of Handel's noble funeral anthem (verse 14), 'Their bodies are buried in peace; but their name liveth for evermore.' S. S. Wesley in F is the service. No

is sung within that celebrated sanctuary. It would indeed be strange if anyone could not learn something from such a visit to Magdalen—not only in the way of technical achievement, but in that devotional fervour which so eminently characterises its renowned musical services.

It may not be without interest if we give a summary



MAGDALEN COLLEGE CHAPEL, OXFORD.

(From a Photograph by Messrs. Henry W. Taunt and Co., Oxford.)

wonder that Wesley matriculated at Magdalen College in order that his degree exercise might be performed, which it was, in its famous chapel. Mendelssohn's 'Beati mortui' ('For ever blessed are they which die in the Lord') for men's voices, is, appropriately enough, the anthem on this commemorative occasion. It is, of course, sung without accompaniment, and with all possible refinement, a splendid effect being attained in the final chord, when the low C in the bass is sung *pianissimo*, yet with a beautiful luscious tone not unlike that obtained by that past-master of violoncellists—the incomparable Piatti.

Much more could be written concerning the Magdalen service, but we trust that enough has been said to induce organists and choirmasters to take an opportunity of hearing for themselves the music that

of the music sung in Magdalen College Chapel from April 29 to May 6 inclusive:—

SERVICES.

Garrett	} in F.	Smart	in B flat.
Hopkins		Turle	" D.
S. S. Wesley		Goss	" E.
Mendelssohn		Stainer	" E flat.

ANTHEMS.

God, who commanded the light	..	..	..	..	Hopkins.
And lo! a mighty host	..	..	..	..	Spohr.
Beati mortui	..	..	..	..	Mendelssohn.
Send out Thy light	..	..	..	..	Gounod.
God so loved the world	..	..	..	..	Roberts.
Almighty and merciful God	..	..	..	..	Goss.
I was glad	..	..	..	..	Elvey.
Blessing, glory	..	..	..	..	Bach.
Incline Thine ear	..	..	..	..	Himmell.
It came even to pass	..	..	..	..	Ouseley.
The Wilderness	..	..	..	..	Goss.

LIVERPOOL CHURCH CHOIR ASSOCIATION.

THIS Association has been formed with the following objects: (1) To promote the study and practice of Standard Church Music, (2) To hold combined Church Choir Festivals in St. George's Hall. Most organisations of this kind hold their festivals, which usually take the form of services, in a cathedral or in a large parish church. But the first festival of the Liverpool Association, held in St. George's Hall, on April 24, practically took the form of a sacred concert. Historical notes upon the various anthems, &c., sung appeared in the book of words, as did such concert-kind intimations as 'interval of fifteen minutes,' and the whereabouts of 'a refreshment room.' Twenty-four church choirs contributed 650 choristers, who were accompanied by the organ (at which Dr. A. L. Peace ably presided), a quartet of brass instruments (two cornets and two trombones), and kettle drums. The chief choral numbers were:—

Services: Te Deum, Stanford in B flat; Benedictus, Barnby in E; and Magnificat and Nunc dimittis, Stainer in B flat.

Anthems: 'O give thanks unto the Lord,' Goss; 'Blessed be the God and Father,' S. S. Wesley; 'The Lord is my Shepherd,' Smart; 'Ave Verum,' Gounod; and 'In that day,' Elvey.

Dr. Peace played the Chorale and Fugue from Guillemant's Organ Sonata (No. 5), and Mr. H. A. Branscombe, organist and choirmaster of St. Margaret's Church, Prince's Road, conducted. Mr. Ralph H. Baker, 19, Water Street, Liverpool, is the hon. secretary of the Association.

FESTIVAL OF THE SONS OF THE CLERGY.

THE 246th Festival of the Corporation of the Sons of the Clergy was celebrated in St. Paul's Cathedral, on the 9th ult., in which, as usual, a full orchestra and a choir of 300 voices participated. Sir Arthur Sullivan's 'In Memoriam' Overture opened the service, which included Myles Foster's Magnificat and Nunc dimittis in A, Bach's cantata 'Sleepers, awake' ('Wachet Auf'), the Old 100th Psalm, and Beethoven's 'Hallelujah' chorus, the last-named superseding Handel's 'Hallelujah,' which for very many years was sung at this anniversary service. Sir George Martin conducted. The office of conductor at this Festival has not, however, always been held by the organist of the Cathedral. Dr. William Hayes and Dr. Boyce both discharged this duty. The former added instrumental parts to the Old 100th for the Festival (are they still in use?) and the latter composed his anthems 'Lord, Thou hast been our refuge,' and 'Blessed is he that considereth the poor and needy.' In 1844, the orchestra, which had always been a special feature of the Festivals, was suppressed at the instigation of the Bishop of London (Dr. Blomfield.) It was not reinstated till 1873, its re-introduction being one of the 'good things' resulting from Sir John Stainer's organistship. For the Festival of 1862 Sir John Goss composed his fine anthem, 'The Wilderness.'

CHURCH MUSIC IN MONTREAL.

THE full-informed service-paper for the Sunday after Easter, at St. George's Church, Montreal (which has a tower 230 feet high) shows that Church music is well nurtured in this important city of Greater Britain. Garrett in F in the morning and Smart in F in the evening were the services, the anthems being a selection from Stainer's cantata 'St. Mary Magdalen,' Wesley's 'Blessed be the God and Father,' and Handel's 'Hallelujah.' It is evident

too that, in regard to scope, church organs in the Dominion are not far behind those at 'home'; that at St. George's (which includes an Echo organ played from the swell key-board) contains sixty-four sounding stops, including ten on the pedal, with a thirty-two feet open. Although the names of the St. George's clergy, including that of the rector, the Very Rev. Dean of Montreal, appear on this service paper, which also supplies a specification of the organ, the name of the organist is modestly withheld. We wish we could record it.

A PARISH CHURCH ORGAN.

THE old organ in Chelmsford Parish Church, built by Cray and Hancock in 1772, occupied a place in the West central gallery, where it presented an imposing appearance with its gilded pipes and its cherubic trumpeters! Additions were made thereto in 1864 by Mr. William Hill, who, ten years later, removed the instrument to the East end of the Church. A new organ, built by Messrs. Norman and Beard, from a specification prepared by Mr. F. R. Frye, organist of the church, was opened at a special dedication service on the morning of St. Mark's Day, April 25. Sir Frederick Bridge presided at the new instrument at the service, and gave a recital in the afternoon. Stainer's 'O clap your hands' received an excellent rendering by the choir of the church, under the direction of Mr. Frye, who gave a short recital after the evening service, when his programme included Mendelssohn's Fifth Organ Sonata, Bach's 'St. Ann's' Fugue, and Chipp's Air (Schumann) and Variations. The following is a specification of the new instrument:—

GREAT (11 stops).			
Double Diapason ..	16 feet	Harmonic Flute ..	4 feet
Open Diapason (No. 1) ..	8 "	Twelfth ..	2 1/2 "
Open Diapason (No. 2) ..	8 "	Fifteenth ..	2 "
Stopt Diapason ..	8 "	Mixture ..	3 ranks
Corno Flute ..	8 "	Tromba ..	8 feet
Principal ..	4 "		
CHOIR (9 stops).			
(Enclosed in a Swell Box, and playable from both Choir and Great Manuals.)			
Open Diapason ..	8 feet	Flute (old) ..	4 feet
Claribel ..	8 "	Flautina ..	2 "
Viol di Gamba ..	8 "	Clarinet ..	8 "
Dulciana ..	8 "	Tuba Mirabilis ..	8 "
Gemshorn ..	4 "		
SWELL (11 stops).			
Bourdon ..	16 feet	Fifteenth ..	2 feet
Open Diapason ..	8 "	Mixture ..	3 ranks
Lieblich Gedact ..	8 "	Double Trumpet ..	16 feet
Salicional ..	8 "	Horn ..	8 "
Vox Angelica ..	8 "	Oboe ..	8 "
Principal ..	4 "		
PEDAL (6 stops).			
Open Diapason (wood) ..	16 feet	Bass Flute ..	8 feet
Open Diapason (metal) ..	16 "	Principal ..	8 "
Bourdon ..	16 "	Trombone ..	16 "

COUPLERS.

(Mechanical.)

Choir to Pedal. | Swell to Pedal.
Great to Pedal.

(Pneumatic.)

Swell to Great. | Great to Choir.
Swell to Choir. | Swell Octave.

ACCESSORIES.

Four Composition Pedals to Great; four to Swell; two to Choir; and two to Pedal.

MUNICIPAL SUNDAY ORGAN RECITALS.

In the year 1829 the site of the great iron manufacturing town and shipping centre of Middlesbrough was a solitary farmhouse surrounded by marshy land. Now its population is probably not far short of 100,000. It is for these hardy sons of toil and their families that the Mayor and Corporation of

Middlesbrough have commendably instituted organ recitals in the Town Hall of this busy hive of industry.

Mr. Felix Corbett, the Borough organist (who was appointed in June last), thus writes concerning the scheme: 'This is the first season of the Borough organ recitals at Middlesbrough. We have three recitals a month—one on the first Sunday, in the afternoon at 3.30, and two on Saturday evenings. On Sundays the audiences number from 1,500 to 2,000; on Saturday evenings there is an average attendance of 750 to 800. I send you the programmes to the end of the present month, by which you will see that I have not repeated any items. It is gratifying to notice that most applause is given to Bach fugues, Widor's symphonies, and the Wagner selections. Of modern compositions, by far the most popular have been Lemare's original pieces; I have played nearly all of them.'

We give the programme of the Sunday recital on the 6th ult., when Mr. Corbett was assisted by Miss Emerson as vocalist. The words of the hymn, in which the audience is always requested to join, are printed on the back of the programmes.

HYMN: 'Ye Servants of God.'

- | | | | | | |
|-----------------------------|-------|---------------------|-------|-------|----------|
| 1. Overture | .. .. | 'Samson' | .. .. | .. .. | Handel. |
| 2. Romance in D flat | .. .. | .. .. | .. .. | .. .. | Lemare. |
| 3. Song | .. .. | 'Hindoo Song' | .. .. | .. .. | Bemberg. |
| 4. Fantasia in F | .. .. | .. .. | .. .. | .. .. | Freyer. |
| 5. Largo | .. .. | .. .. | .. .. | .. .. | Handel. |
| 6. Offertoire (St. Cecilia) | .. .. | .. .. | .. .. | .. .. | Batiste. |
| 7. Song | .. .. | 'Light in Darkness' | .. .. | .. .. | Cowen. |
| 8. March | .. .. | 'Tannhäuser' | .. .. | .. .. | Wagner. |

Admission Free.

A Collection will be made to defray the necessary expenses.

ORGAN RECITALS.

ORGAN Recitals have recently been given in the following churches:—

St. Mary's Cathedral, Edinburgh, by Mr. T. H. Collinson (who played his own Sonata in D); Wilmslow Parish Church, by Mr. R. E. Parker; Christ Church, Newgate Street, by Mr. A. E. Thorne; College Street Chapel, Northampton, by Mr. R. W. Strickland (who played Smart's Postlude in D); Tredegarville Baptist Church, Cardiff, by Mr. E. H. Lemare (who played, by desire, his own 'Fantasia on the tune "Hanover")'); Llanfrog Church, Ruthin, by Mr. T. Westlake Morgan, organist of Bangor Cathedral; Parish Church, Bexhill-on-Sea (organist, Mr. R. H. Morgan), by Mr. R. Goss-Custard; St. Paul's Church, Huddersfield—opening of the new organ erected by Messrs. Abbott & Smith, of Leeds—by Mr. Arthur Pearson (who played Bach's 'Passacaglia'); Holy Trinity Church, Coventry, by Mr. A. Herbert Brewer, organist of Gloucester Cathedral (who played Saint-Saëns's Rhapsodie in A minor, No. 3, and his own Melody in A and Minuet and Trio in D); St. Edmund's Church, Hunstanton, by Mr. H. T. Gilberthorpe (who played Freyer's Concert Fantasia in F minor); St. Saviour's Church, Brighton, by Mr. W. A. Macduff (who played Best's Choral Fantasia in E flat); St. Paul's Church, Camden Square, and St. Clement Danes Church, Strand, by Mr. T. J. Crawford; St. Mary's, Oatlands, by Mr. W. Cary Bliss (who played Hollins's Overture in C minor); St. Matthew's Mission Church, Kirkley, Lowestoft, by Dr. Bunnett; St. Stephen's, Walbrook, and at Luton Parish Church, by Mr. Fred. Gostelow (who played Lemmens's Fantasia in A minor); Hawarden Parish Church, by Mr. R. W. Pringle (who played Smart's Choral with variations); St. Paul's Church, Greenock, by Mr. Allan Paterson; All Saints' Church, North Peckham, by Mr. Fred. Blake; St. John's Church, Montreux, given monthly by Mr. John Lomas; Linthorpe Parish Church, by Mr. James Foggitt; St. John's Wesleyan Church, Liverpool, by Mr. John S. Woodward (who played S. S. Wesley's Choral Song and Fugue); Christ Church, South Hackney, by Mr. John E. West (who played the first movement of his own Sonata in

D minor and Rheinberger's Sonata, No. 14); and Christ Church, Bath, by Mr. H. J. Davis, who included Mendelssohn's First Sonata and Chipp's Processional March in D at his sixty-fifth recital since 1892.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Frederic Just, All Saints' Church, Weston-super-Mare.

Mr. J. Metcalfe Simpson, St. Peter's Church, Oxford Street, Newcastle-on-Tyne.

Dr. W. John Reynolds, Parish Church, Birmingham.

Mr. Ernest Foster, Wesleyan Church, Honor Oak Park.

Mr. Albert Kitchingham, King Street United Presbyterian Church, Kilmarnock.

Mr. J. Job, St. Margaret's Church, Ipswich.

Mr. F. G. H. Moore, St. Andrew's Church, Ealing.

Mr. James Smith, St. John's Church, Chapeltown, near Sheffield.

Mr. Herbert Claughton, St. James's Parish Church, Ratcliffe.

Mr. Adam Henderson, Whiteinch Parish Church, Glasgow.

Mr. E. S. Blake, Goldington Church, Bedfordshire.

REVIEWS.

PART-SONGS FOR MALE VOICES.

Encouragement to a lover. Words by Sir John Suckling. Music by C. Lee Williams.

All among the Barley. Words by A. T. Music by Elizabeth Stirling.

Need I say how much I love thee? Words by John Frances Waller. Music by Joseph Robinson.

Balmy Night. Words and music by Joseph Robinson.

Eventide. Words by John Frances Waller. Music by Joseph Robinson.

Hymn before Action. Arranged from the song by Rudyard Kipling and Walford Davies.

Creation's Hymn. Words by the Rev. J. Troutbeck. Music composed by L. van Beethoven, Arranged by C. Sachs.

(*The Orpheus.* Nos. 324 to 330.)

[Novello and Company, Limited.]

'ENCOURAGEMENT to a lover' is a setting in four parts of Suckling's practical, but somewhat uncourteous lines concerning the uselessness of repining over the negative answer of a lady. The jesting and satirical spirit of the words is admirably reflected in Mr. Lee Williams's music, and, crisply and humorously sung, it could not fail to delight an audience. The *staccato* delivery of the word 'Nothing' at the close is most comic.

'All among the Barley' is so extremely popular in its original form that this arrangement for male voices will be sure of a welcome wherever it is well sung, and to do so is a matter of little difficulty.

Waller's poetic gem, 'Need I say how much I love thee?' has been set by the late Joseph Robinson with a suave grace that accentuates the tender significance of the lines. It imperatively demands smooth and expressive singing, but otherwise will be found easy of execution.

The title-page of 'Balmy Night' informs us that it was 'written for Frank, John, Joe, and William Robinson, by Joseph Robinson,' a quartet of distinguished brothers who did so much to foster the cause of vocal music in Dublin. The words are somewhat too much repeated, the fact of it being a 'balmy night' is decidedly overstated; but the music makes amends, being melodious and well balanced.

The following number is also by Joseph Robinson, and is somewhat similar in character; but the words, by John Francis Waller, have inspired the composer to write somewhat more easily, and the music happily echoes the tranquil beauty of the text.

The merit of Dr. H. Walford Davies's setting of Mr. Rudyard Kipling's impressive lines entitled 'Hymn before

Action' has already been so widely recognised as to render description unnecessary and praise superfluous; but it should be said that this setting is admirably suited for large choirs. We should like to hear it delivered by the tenors and basses of the Royal Choral Society.

Mr. Sachs's arrangement of Beethoven's magnificent 'Creation's Hymn' also seems to crave for abnormal power of vocal tone, but with average sized choirs it would also be very impressive. It should be added that the English version of the text is by the late Rev. J. Troutbeck, and that Mr. Sachs has accomplished his work with judicious skill.

PIANOFORTE MUSIC.

Suite des Roses. By Walter Macfarren.

[Edwin Ashdown.]

MR. MACFARREN here presents us with a bunch of three attractive roses: (1) 'The red rose,' (2) 'The yellow rose,' (3) 'The white rose.' The first blooms forth in a form somewhat mazurka-like, and gracefully pursues the andanteness of its ways. The second, perhaps the most odorous of the bunch, is of a gavotte type, wherein the usual crotchet tread occasionally gives place to some scale passages suggestive of the outside petals being scattered by a summer breeze. The third, in G minor and major, is in nine-eight rhythm and flows along smoothly enough till the appearance, in the major section, of some semi-quavers which may be likened to the gentle ripples of a calm sunlit sea. Thus far we have made comparisons not strictly horticultural, but has not someone said: 'What's in a name'? The hypercritical might observe that the title of the suite is rather misleading, because Mr. Macfarren's roses have no thorns—the thorns of difficulty. But who would heed him?

Suite Idyllique. Six characteristic pieces. By R. H. Bellairs.

A Holiday Tour. Six characteristic pieces. By S. Jadassohn. Op. 122.

Berceuse. By G. Wolseley Cox. Op. 9, No. 2.

Mazurka. Scherzo. By Lady Thompson.

[Edwin Ashdown.]

PIANISTS in search of short pianoforte solos of graceful and expressive character, and only making moderate demands on executive abilities, may be recommended Mr. Bellairs's suite. The pieces are severally named 'Rêverie Champêtre,' 'En Valsant,' 'Le Printemps,' 'Fleurette,' 'Colombian,' and 'Sans les Etoiles'—fanciful titles which indicate the geniality and imaginativeness of the composer's muse.

'A Holiday Tour' is somewhat similar in design but different in style. The music is easier to play, and some of it verges on the commonplace; but it is always well written, and the pieces named 'A travelling song' and 'The return' are very effective.

Mr. G. Wolseley Cox is one of our young composers who promise to give many music-lovers sincere pleasure. Certainly his *Berceuse* will do so whenever it is sympathetically played. It is very simple, but anyone who can make the pianoforte sing will be able to make Mr. Cox's little piece suggest pleasant thoughts.

Lady Thompson's pieces are brightly written, and pleasing gracefulness distinguishes the *Mazurka*.

Four Compositions. (Book 2.) By Bertram Luard Selby.

Song of the Brook. By Cuthbert Harris.

Polish Dance in D minor. By Berthold G. Thorne.

Scherzo in A flat. By Edmund Rogers.

[Forsyth Brothers.]

MR. SELBY'S compositions are always scholarly, and consequently invariably appeal in a certain manner to cultured players. The second book of the series of 'Four Compositions' contains music of avowed imitative character. The pieces are severally named 'Winter Frolic' and 'Rustling Leaves,' and in both the music may be said to endeavour to live up to its title. The former piece is an *Allegretto* of somewhat bucolic character, and the latter is a *vivace* which demands a light touch

and nimble fingers; but the executive demands are not excessive, and efforts to meet them will be repaid.

The 'Song of the Brook,' according to Mr. Harris, ripples on its way in six sharps and five flats, and its melody necessitates frequent flights of the left hand over the right. The ripple is continuous and at first sight looks very black, but the notes lie well under the hand, and the piece, although brilliant, is not really difficult.

Mr. Thorne has directed his 'Polish Dance' to be played 'Pomposo.' It is very easy, and, firmly rendered, would be effective.

Mr. Rogers has manifestly remembered that *Scherzo* is the Italian for a joke, consequently his music is light and fanciful to skittishness. The piece is only a trifle, but trifles often give a good deal of pleasure.

SONGS.

Love Forsaken. Love Rebellious. Words from 'Poems of Passion,' by Ella Wheeler. Music by H. Chilver Wilson.

To Thee. Words by J. Hurst Hayes. Music by Norman Hayes. [Weekes and Co.]

THESE songs well merit the attention of vocalists. The burden of 'Love Forsaken' is necessarily sad, but the lines tell with directness and simplicity of a sorrow bravely borne, and the music echoes plaintively the wail in the words.

'Love Rebellious' is a song that, delivered in the concert-room by a capable baritone vocalist, possessing dramatic perception, could scarcely fail to stir an audience. The lines depict with graphic power the struggle between passionate love and duty, and Mr. Wilson's setting follows the virile words with a sympathy and gradually accumulative force until an exciting climax is attained with which the song ends.

Mr. Norman Hayes has written for a tenor voice, and his music is melodious, dainty, and pleasing; but only strong-minded tenors may be recommended to sing it, since the vocalist declares that his devotion is dependent upon his frame of mind, and his constancy to the one he addresses seems, moreover, to be limited to the time 'when the sun is setting low,' which we fancy most ladies would deem insufficient.

RECITATION MUSIC.

Recitations set to Music for Pianoforte. Op. 59. By A. C. Mackenzie. [Joseph Williams.]

THE attention of those who recite may be drawn to this selection of popular poems, which have been allied with illustrative music with exceptional skill by Sir Alexander Mackenzie. The poems chosen are Lewis Carroll's 'Jabberwocky,' Hood's 'Dream of Eugene Aram,' Ingoldsby's 'Confession,' and Hood's 'Queen Mab' and 'Faithless Nellie Gray.' All these pieces are too well known to need a line of comment, but some description is called for concerning the music. The composer has manifestly sought to bring out the salient points of the lines, and to suggest what may be termed their atmosphere, by simple means and effective touches rather than by harmonic complexity, and his efforts are eminently successful. The most elaborate of the series is 'The Dream of Eugene Aram.' In this the introduction of the hymn-tune 'Hanover,' usually allied with the words 'Disposer Supreme, and Judge of the Earth,' as the guilty man sits 'Among the urchins young that evening in the school,' decidedly heightens the dramatic contrast of the situation, and equally impressive is the subsequent metamorphosis of the tune by harsh harmonies as the wretched man relates his mental sufferings, and the suggested tramp of the 'two stern-faced men' who 'set out from Lynn.'

We are inclined, however, to regard the music to 'Faithless Nellie Gray' as the happiest effort of the composer. The humour of the lines is echoed by the pianoforte in a manner that in several passages is irresistibly comic, and this effect is enhanced by the pathetic little theme that accompanies the reproaches of the abbreviated soldier to his lady-love, who refuses to have anything more to do with 'a man with both legs in the grave!'

THE ROYAL OPERA.

THE season of opera at Covent Garden began on Monday, the 14th ult., with excellent prospects. Most of the old favourites have been re-engaged, and strenuous efforts have been made to find new-comers to strengthen the company in all directions. The Syndicate has in particular given heed to the bitter cry which went up last year for new tenors. Unfortunately for them, Herr Kraus, of Berlin, of whom most was anticipated, had to throw up his engagement. What success has, so far, attended their search will appear from what follows. The stage management has been entrusted to Mr. F. Neilson, who has the advantage of having studied the staging of the Wagnerian operas, under the late Anton Seidl, and M. Almanz, of La Monnaie. Both have begun very well. The orchestra is conducted by Herr Mottl, whose place will, later on, be taken by Herr Emil Paur, of Boston, Signor Mancinelli, and M. Flon. The subscription is very large, and the audiences have up to the present been exceptionally good.

The season began with the National Anthem and a disappointment. Madame Melba had succumbed to the East wind—there always is an East wind during the first week of the opera season—and could not appear as *Marguerite*. Her place was taken very successfully by Madame Suzanne Adams, who shows that she has been trained in the same school, and is one of those artists who improve steadily. *The Faust* was M. Cossira, who looks unromantic, but has a good voice and sings ably. Signor Scotti was an excellent *Valentine*, and M. Plançon a superb *Mephistopheles*. Mlle. Bauermeister's *Martha* is always good, and we had a new *Siebel*—the only slim one seen for the last decade—in Mlle. Maubourg, who also sang with considerable charm. Signor Mancinelli conducted, and the opera was sung in French, except by the chorus, who sang in Italian.

On Tuesday, the 15th ult., the opera was 'Tannhäuser,' sung in German, and Herr Mottl conducted. In spite of that the performance was not much above the average—indeed, the eminent conductor has allowed the fatal Bayreuth love for slow tempi to grow on him beyond measure. The title-part was played by Herr Carlen, of Bremen, who was indisposed, and the *Wolfram* was Herr Bertram, who has a very powerful voice, which he uses in too German a way, and he made *Wolfram* a very clerical, not to say priggish, person. The address in the second act was like a sermon, and he delivered an archiepiscopal charge to the evening star. Herr Blass was the *Landgrave*, and he declaimed too much and sang too little. Hence the *ensemble* at the end of the first act was rough and unmelodious. Miss Susan Strong sang cleverly, but was stiff, almost to prudery, as *Venus*. The *Elizabeth* of Fräulein Ternina was, however, a performance so full of genius, so rarely beautiful both in acting and singing, that it sufficed to render the whole evening memorable. She makes *Elizabeth* a loving woman, not a tragedy queen on the one hand or an iceberg on the other, and she makes us realise, better than any other *Elizabeth*, how (from the very moment of *Tannhäuser's* transgression) she feels that a death blow has fallen on her.

On Wednesday, Signor Mancinelli conducted again, and we had 'Aïda,' sung in Italian. Miss Margaret Macintyre returned, showing remarkable improvement in all respects. As *Radames*, Mr. Imbart de la Tour made a successful *début*. He has a strong resonant voice and sings and acts with no little passion. But he should beware of forcing—a fault very common with all who are frightened by the size of Covent Garden and do not know its idiosyncrasies; and it is hard to see why he should take a step forward and convulsively shake his shoulder each time he attacks a high note. Another artist of exceptional merit is the American mezzo-soprano from Vienna, Miss Edyth Walker, and she will do far better in parts more suited to her than *Amneris*. Signor Scotti was altogether excellent as *Amonasro*; and as *Ramfis* M. Plançon returned to those sacerdotal functions which no one on the operatic stage fulfils more finely. The orchestra played extremely well and the stage management, especially in the last scene, was far better than of old.

On Thursday, Madame Calvé returned, after a year's absence, and played *Carmen*. One instinctively says played, for with her one always thinks of the drama before the

singing, exquisite as that is. This year her low notes are better than formerly, but her habit of singing out of time has grown on her, till sometimes the rhythm is unrecognisable. But opera is made up of so many all but irreconcilable elements that one at least must always suffer. Yet Madame Calvé's laxities of time are never purely capricious. They always mean something. The intensity of her acting was such as the whole operatic stage cannot equal, and its variety and charm were quite irresistible. M. Allard was creditable as *Escamillo* and M. Cossira was a good *Don José*. His unromantic appearance was not so much against him here. Madame Suzanne Adams was very charming as *Micaela*. M. Flon made the orchestra follow the vagaries of Madame Calvé to admiration.

On Friday, Herr Mottl conducted 'Lohengrin,' and here also his tempi were extremely slow. Fräulein Ternina was again the mainstay of the performance, though her *Elsa* is not as incontestably great as her *Elizabeth*. The new *Lohengrin*, Herr Slezak, has the rare merit of being and looking young; he has a strong, fresh, and powerful voice, as yet hardly spoiled by bad German production, and he sings with artistic power. In spite of indisposition he made a quite remarkably good first impression. Herr Bertram, as *Telramund*, sang and acted much better than he had done as *Wolfram*, and at the end of Act II. he was very powerful. Herr Blass sang sonorously as the *King*, and Madame Louise Homer scolded too consistently as *Ortrud*. The chorus was not ideal.

On Saturday we had 'Pagliacci' and 'Cavalleria,' in Italian. In 'Pagliacci' Fräulein Scheff was decidedly successful as *Nedda*. She sings and acts with great piquancy and charm, but is too German to be ideal in so Italian a part, while she would undoubtedly be better suited to a smaller stage and a smaller house. M. Salignac, as *Canio*, had moments of great power and has altogether improved remarkably, and for Signor Scotti, as *Tonio*, one can have only praise. In 'Cavalleria Rusticana' Madame Calvé was magnificently dramatic. Her view of the character—that *Santuzza* is not by nature a mere fury but has been goaded to revenge by insufferable wrong—appeals to us as far finer than the interpretation, such as that of Signora Bellincioni, which makes her a volcanic virago from the very first. But that view, perhaps, accords better with the music. Mr. Joseph O'Mara acted and sang more than well as *Turiddu*, and his success is gr.ifying to one's patriotism. M. Bensaude was satisfactory as *Alfio*, as also was Madame Louise Homer as *Lola*. Signor Mancinelli's conducting is worthy of the highest praise.

On Monday, the 21st ult., Madame Melba made her first appearance in Puccini's 'La Bohème.' The verdict of the majority has, for the present at least, gone against those who protest that its sentiment is frothy and too facile, and its humour forced, and the work is very popular. Its melodious phrases certainly give an artist like Madame Melba opportunities for singing which is a pure delight. Madame Melba has seldom sung with more perfection of voice, and never with more warmth of expression. Indeed, her style seems to be changing in the direction of greater expressiveness. As there is no loss of beauty perceptible, the change is an artistic growth. Signor Bonci, a young Italian tenor who came without any preliminary heralding, appeared as *Rodolfo*, and immediately made a deep impression. It is safe to say that a tenor with a fresher and better placed tenor voice, a fuller command of vocal resource, a sweeter *mezza-voce*, and a more artistic *cantabile* has not been heard for a long while. Madame Eldée (who is known on the concert-platform as the Hon. Mrs. William Duncombe) was cast for the part of *Musetta*, and acted charmingly and sang very prettily, but her voice is hardly large enough for Covent Garden. M. Gillibert, M. Bensaude (who sang much better than on his *début*), and M. Journet completed an excellent all-round cast.

On Tuesday, Madame Calvé appeared as *Marguerite* in 'Faust,' and M. Saléza made his *entrée* in the title-part. Madame Calvé's *Marguerite* is comparatively unfamiliar here, and is such a departure from convention that it is sure to be severely criticised. Space makes it impossible to discuss it in detail. Suffice to say that she does not make *Marguerite* a wholly innocent and ignorant school-girl; but a young woman who, knowing good and evil, has

held fast to the good till temptation came. This is really more in accord with the character as drawn by Goethe, and enhances the meaning of the tragedy a hundredfold. Madame Calvé is not content to make the 'Jewel Song' a mere vocal display. She makes it, though her vocalisation is perfect, a real soliloquy, full of dramatic meaning. In the Church Scene and the Prison Scene her power is intense, and throughout her 'business' is remarkable for freshness and originality. M. Saléza was not in his best voice, but he is among the most distinguished *Fausts* on the stage. The cast included M. Plançon, Mlle. Bauermeister, Mlle. Maubourg, and M. Declery (who was an adequate *Valentine*).

On the 23rd the opera was 'Rigoletto,' the first return to the old *répertoire* during the season. The title-part was admirably played and sung by Signor Scotti, and the *Gilda* was a *débutante*, Madame Miranda, an Australian. She has a very flexible and well-trained voice, and her florid singing, more especially her shake, is remarkably good. But there is a certain hardness in her voice. As an actress she was not distinguished, but strove hard to be dramatic. Signor Bonci as the *Duke* again sang excellently, and showed himself really proficient in *bel canto*. His singing of 'La Donna e mobile' has not been excelled for a long time; and he sang it to himself, not to the chandelier. Altogether he raised still higher hopes than he had done in 'La Bohème.' Madame Louise Homer, M. Journet, and M. Gillibert were also in the cast, and M. Flon conducted. One would have thought the orchestra had an easy task; but they played roughly. The staging was an undisguised return to the oldest conventions. But it is difficult to see what else it should be.

THE LONDON MUSICAL FESTIVAL.

THE second London Musical Festival, organised by Mr. Robert Newman, at Queen's Hall, took place during the week from April 30 to May 5. Whereas last year there were eleven concerts, this year there were only six, and at all of them the Queen's Hall Orchestra and the Lamoureux band played together. The English novelties were in each case played by the Queen's Hall band, under Mr. Wood, and the new French works by the Lamoureux Orchestra, under M. Camille Chéviard, the son-in-law and successor of M. Lamoureux.

Of the English novelties, the first in point of time was Mr. Percy Pitt's Symphonic Poem, 'Le Sang des Crépuscules' (The Blood of the Twilight, literally), inspired by a poem of M. Ch. Guérin, in which a red sunset is compared to the death of a soul. It is a gloomy subject, treated in a spirit which revels in its own melancholy. This is a politely periphrastic way of saying that it is decadent and morbid. The music reflects the spirit of the poem, but has not the same unhealthiness. It is melancholy, but in a more natural and less self-conscious way. Mr. Pitt's orchestration and harmony are, as is usual with him, astonishingly bold and individual, and show unbounded control over every modern resource, and he succeeds in making an atmosphere of his own and impressing the hearer with a sense of a strong personality. The work was immensely liked, in spite of its undoubted complexity—a complexity which is gradually disappearing from Mr. Pitt's later works—as, for instance, his striking Ballade for violin, which M. Ysaye played later in the week. Another of our younger composers who was represented by a new work was Mr. Granville Bantock, whose symphonic poem 'Thalaba the Destroyer' is also not concerned with a cheerful subject. But the gloom of Southey's poem is not introspective or metaphysical. It is external and legendary. The chief idea underlying the somewhat complicated Eastern story is the struggle between good and evil in man. The music has all Mr. Bantock's usual characteristics of gorgeous colouring and dramatic impulse, and his themes in this show more power and originality than is the case in most of his work. On this it may be regarded as the best work he has produced so far, except that it errs by excessive length, and Mr. Bantock is not always scrupulous in observing the line between the dramatic and the melodramatic. Of Mr. Coleridge-Taylor's Overture to 'Hiawatha,' which was

produced at the last Norwich Festival, it is not necessary to speak again at any length.

Of the three French novelties, the most taking was undoubtedly M. Chéviard's Symphonic Poem 'Le Chêne et le Roseau' (The Oak and the Reed), based on La Fontaine's fable with the same title. The music is noticeable for its delicacy and restraint, a quality rare indeed in the symphonic poem of to-day. The Sicilian Rhapsody of Mr. Charles Silver is clever enough, but rather blatantly scored, and not on a much higher plane than much incidental music to spectacular plays. It is pictorial rather than picturesque. M. Léon Moreau's 'Sur la mer lointaine' is not free from the same defects, but its scoring is also very ingenious and there is a very effective use of a charming Breton folk-tune.

There is much diversity of opinion as to the effect of the combined bands, and that this effect was in every way ideal we should be the last to contend. But, on the other hand, to laugh at the experiment as nothing but a symptom of latter-day megalomania is absurd. It was not merely a large band enlarged; it was the fusing into one of two orchestras, each with an idiosyncrasy of its own. The tone of the 128 strings was not merely like a doubling of the tone of each body of strings. The net result was a wonderful union of the breadth and depth, which are the chief strength of our English strings, with the lightness and sweetness which are the great charm of the French.

At each concert there was a symphony: these were the 'Pathetic'; Beethoven's Fifth and Eighth, conducted by Mr. Wood; and Beethoven's 'Eroica' and Seventh, and Schubert's 'Unfinished,' conducted by M. Chéviard. Contrary to expectation, the 'Pathetic' fared worst in the changed conditions, while the Beethoven Symphonies gained in force and grandeur not a little. The only movement of Beethoven which really suffered was the *Finale* of the Seventh Symphony. The 'Funeral March' of the 'Eroica'—especially the fugal passages—was superb and the *Finale* irresistible. The Trio of the *Scherzo* of the Seventh was magically beautiful, and the Fifth was infinitely majestic throughout. Of the Wagner excerpts, the 'Meistersinger' Overture, the Prelude and Death Scene from 'Tristan,' and the 'Funeral March' from the 'Götterdämmerung' were the most impressive. In the last of these M. Chéviard showed himself a conductor of originality and real merit. He does not merely follow the traditions of M. Lamoureux, but is far more dramatic and vigorous. And his experience is so wide that he can secure what effect he wishes with certainty. He quite shared the honours with Mr. Wood, though on the whole, perhaps, the greater amount of the best work was done under the English conductor.

The soloists were Madame Albani, Miss Clara Butt, Miss Lillian Blauvelt, and M. Ysaye. The violinist stood out head and shoulders above everyone else. His performances of Max Bruch's Concerto in D and Vieuxtemps's Concerto (No. 4) were superb, but paled by the side of his masterly reading of Bach's 'Chaconne.' Of the singers, Miss Blauvelt, perhaps, distinguished herself most, singing delightfully each time. Particularly well did she sing on the last afternoon, when she introduced a song by Johann Strauss, 'Voci di Primavera,' orchestrated by Mr. Clarence Lucas, which may be cordially recommended to sopranos who wish for a change from 'Sweet Bird.'

ROYAL CHORAL SOCIETY.

OPINIONS may differ as to the desirability of presenting entire acts from operas on the concert platform, particularly when the excerpts are taken from Wagner's early works and the choruses are sung by the Royal Choral Society, an organisation which excels in oratorio. Obviously the procedure is inartistic, but it enables those who do not care for, or are unable to attend operatic performances, to gain some idea of works which otherwise would be sealed books to them, and from a purely musical point of view there may be some who can appreciate the music more in the concert-room than in the theatre. Certainly the choruses in the first act of 'Lohengrin' were rendered, on the 3rd ult., at the Albert Hall, with a volume of tone never likely to be heard at Covent Garden, the climax at the end of the act in particular being delivered with magnificent emphasis. The

other excerpts comprised the greater part of 'The Flying Dutchman,' and included the Spinning Chorus, which was also sung in a manner that would have excited the envy of any operatic manager. The soloists were Miss Esther Palliser, Miss Sarah Berry, Mr. Joseph O'Mara, Mr. Dan Price, Mr. W. Llewellyn, and Mr. Andrew Black. Sir Frederick Bridge conducted.

THE PHILHARMONIC SOCIETY.

MENDELSSOHN, Wagner, Liszt, and Brahms supplied the instrumental fare at the fourth concert of the season, on the 10th ult. This quartet of composers were represented by the 'Midsummer Night's Dream' Overture, Prelude and Liebestod from 'Tristan,' the Pianoforte Concerto in A, and the Symphony (No. 2) in D. All these representative works, especially the beautiful Brahms Symphony, were well interpreted by the orchestra, under Mr. F. H. Cowen's spirited conductorship. Signor Busoni played the solo portion of the Liszt Concerto with the brilliancy which the work demands, and Miss Clara Butt sang with much acceptance Mr. Edward Elgar's 'Sea Pictures,' conducted by the composer. In these poetically attuned lyrics Mr. Elgar gives further proof of his artistic intuitiveness and his mastery of dainty orchestration. It is no wonder that the subtle charm of 'In Haven' secured for it an encore.

MR. COLERIDGE-TAYLOR'S NEW SUITE.

The fifth concert, on the 24th ult., brought forth a novelty in the form of an orchestral suite by Mr. S. Coleridge-Taylor, entitled, 'Scenes from an Every-day Romance,' originally announced, by the way, as 'Miniatures from an Every-day Comedy.' Since, however, the composer furnishes no clue to the romantic happenings in his four 'scenes,' the title is somewhat in the nature of a red-herring drawn across the path of his music, in that speculation upon what it is all about is apt to distract the listener from the music *per se*. The four movements of the suite consist of (1) an *Allegro*, E minor, 6-8 time; (2) an *Andante*, G major, 2-4 time; (3) a *Tempo di valse* in B minor, and (4) a *Presto*, E minor, in 2-4 time. Mr. Taylor has made so great and deserved a reputation with his 'Scenes from the Song of Hiawatha,' that any new work from his pen commands the respect due to his genius. Opinions will doubtless be strangely at variance as to the merits of this, his latest achievement—in fact, even in the concert-room, after the performance, it was quite possible to learn that one critical hearer bestowed upon it the laudation 'perfectly lovely,' while another, equally competent to judge, dismissed it with 'awful stuff.' Time, the great tester, will judge as to these differences of opinion. His verdict will probably avoid these extremes. In listening to Mr. Taylor's recent strains there arises the question, 'Is the eight-bar phrase to be banished from modern symphonic music?' Such an interrogator will probably be called old-fashioned by the young bloods. But there seems to be a danger of the domination of the two-bar or four-bar phrase, and the snippity wee-bittiness which may result therefrom in their so-called 'development.' What may be termed 'the barking of the brass' may also become a snare to young composers, who may now and then be reminded that a composer named Schubert had some very good friends in the wood-wind of the orchestra.

In regard to the remainder of the concert, lovers of pure melody, as from a pellucid stream, derived supreme satisfaction in the strains of an air, with six dainty variations, in F by the master-melodist, Mozart, from a Divertimento in B flat, meaninglessly designated 'No. 15' in the programme. Herr Ernst von Dohnányi gave an artistic interpretation of Beethoven's ever-welcome Pianoforte Concerto in G, and Miss Ada Crossley was successful in the 'Inflammatus' from Dvorák's 'Stabat Mater.' The concert concluded with Berlioz's fine and finely played symphony, 'Harold in Italy,' in which that excellent artist, Mr. A. Hobday, gave every satisfaction in the viola obbligato. With the exception of the suite, which was conducted by its composer, the concert was under the direction of Mr. Cowen. Both concerts took place at Queen's Hall.

YSAYE CONCERTS.

THE first of the three 'Ysaye' concerts, which took place on the 17th ult., at the Queen's Hall, bore convincing witness to the superlative powers of the Belgian violinist. To announce three concertos—Bach's in E, Beethoven's, and Mendelssohn's—was to show remarkable faith in the musical public, to play them was a herculean task, and to succeed, as M. Ysaye succeeded, was a veritable *tour de force*. To the student of music the selection possessed exceptional interest. The style of each work is so distinct and each in its own way so great. In loftiness and nobility Beethoven's immortal composition rightly occupied the central place, and it towered above its companions. Although to the thoughtful comparison of the works was inevitable, M. Ysaye seemed to be in such perfect sympathy with each that there was no desire to compare the merit of his readings. Mr. Wood secured an ideal accompaniment from the orchestra, the sympathetic manner in which M. Ysaye was supported in delicate passages resulting in entrancing effects. Mozart's *Allegro* in D, heard on this occasion for the first time in England, is the last movement of a symphony, and is a naïve example of the master's genius when he was fifteen years of age. It is in sonata-form, laid out for strings, oboes, and horns, and possesses many touches that will appeal to admirers of Mozart.

MADAME ALBANI'S CONCERT.

MADAME ALBANI's concert at the Albert Hall, on the afternoon of Saturday, the 12th ult., marked a new departure in what are known as prima donna concerts. Such functions with scratch orchestras are, indeed, not unknown; but it was a bold step to engage the whole Queen's Hall band with Mr. Wood, and to put into the programme such things as the 'Peer Gynt' Suite of Grieg, the 'Ride of the Valkyries,' and the Prelude and Death Scene from 'Tristan und Isolde,' among others on the same high artistic plane. It is a tradition that the Albert Hall is not suited for the niceties of the best orchestral playing. But Mr. Wood managed to disprove this fallacy. Madame Albani herself was in admirable voice, and her singing of *Isolde's* Death Scene was instinct with fervour and pathos. She also gave an extremely brilliant display of florid singing in Meyerbeer's 'Trio des Flûtes' (in which the flute playing of Mr. A. Fransella and Mr. V. Borlée was admirable). But it is surely almost time to do away with soprano solos with flute obbligato. Another excellent feature of the concert was the performance, by a specially chosen choir, of Sir F. Bridge's 'Flag of England.' The spirited and virile music was sung in a very spirited way under the direction of the composer. Madame Albani sang the effective soprano solos with all her wonted conviction. Sir F. Bridge conducted a very good performance of 'Hail, gladsome Light,' from 'The Golden Legend'; and Mr. Santley, Mr. Edward Lloyd, and Miss Ada Crossley were also in the programme. Another notable feature of the concert, which alone would have distinguished it from other similar ones, was the singing of the quintet from 'Die Meistersinger.'

CRYSTAL PALACE CONCERTS.

MR. AUGUST MANNS's annual benefit concert took place on April 28, when the second movement (Humoreske) of Mr. W. H. Bell's 'Walt Whitman' Symphony (omitted at the first production of the work on March 10) was played for the first time. It consists of an air with eight variations, followed by a *Finale* in waltz measure. The variations are remarkable for their unconventional form, the third being a Polacca, the trio of which furnishes the fourth variation. The 'Waltz-Finale' makes a brilliant termination to the movement, which, however, should be heard in its proper place to be duly estimated. Other orchestral works were the vivacious Suite from Tchaikowsky's ballet 'La Belle au Bois dormant' and Schubert's 'Unfinished' Symphony. The solo instrumentalists were Miss Maud MacCarthy and Miss Vera Margolies, Miss Lillian Blauvelt and Mr. Andrew Black sang, and the Crystal Palace Chorus contributed Mr. Hamish MacCunn's choral ballad, 'Lord Ullin's Daughter.'

THE BRIDLINGTON MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE customary spirit of enterprise characterised the annual festival which is 'run' by Mr. Bosville at Bridlington, and which took place for the seventh time on April 26. It is astonishing what this most enterprising amateur accomplishes with a purely local chorus and a scratch band of players gathered from various parts of Yorkshire. A bare enumeration of the compositions heard at the afternoon and evening concerts will demonstrate this. In the afternoon we had Verdi's 'Requiem,' Beethoven's Eighth Symphony, three pieces from Mr. T. T. Noble's 'Wasp' music, and a March by Tchaikowsky. In the evening the choral works were Coleridge-Taylor's 'Death of Minnehaha' and Stanford's 'Revenge,' with the 'Coriolan,' 'Midsummer Night's Dream,' and 'Carnaval Romain' Overtures, the 'Siegfried Idyll,' and some vocal solos.

Enterprise has, however, always characterised the programmes, but it is satisfactory to be able to record a distinct advance in the efficiency of the performances. The 'Revenge' was not satisfactory: it had been given before at one of these festivals, and perhaps too much reliance was placed by the chorus upon their familiarity with a work that is, as a matter of fact, extremely catchy. The 'Requiem,' too, strained the resources of both band and chorus pretty severely, but with these exceptions the performances were most creditable, the chorus singing with an intelligence that went far to atone for certain defects that seem inseparable from North and East Riding choirs, and the band being more efficient than it has ever been before. No doubt this may be due in great measure to the increased power over his forces which experience is giving to Mr. Bosville, who, with less apparent exertion, exercises a greater control on both players and singers than he did aforetime. This was especially notable in the Symphony, of which an excellent all-round performance was given, the conductor's reading evidencing sympathy and an intelligent study of the music. 'The Death of Minnehaha,' which had not previously been heard in Yorkshire, was exceedingly well done, far better than might have been expected in the case of a work both novel and difficult. It made a really profound impression, to which the highly sympathetic singing of the two soloists, Miss Agnes Nicholls and Mr. F. Harford, contributed not a little. It is indeed remarkable that a poem which, no doubt because of its monotonous metre, had hitherto attracted no composer of note, should have provided the material for two works as powerful, as picturesque, and, above all, as varied as Mr. Coleridge-Taylor's 'Wedding-Feast' and 'Death of Minnehaha.' There is a note of tragedy in the latter that is genuinely moving, and one feels that heart as well as head has had a share in the work. The description of *Minnehaha's* hallucinations would seem to have appealed less strongly to the composer than the purely emotional passages, for there is less spontaneity in them, but they are powerful and highly picturesque in expression. It would be dangerous, perhaps, to predict for 'The Death of Minnehaha' the same extraordinary popularity that has attended 'The Wedding-Feast' in Yorkshire, as elsewhere, for the simple reason that tragedy is not so generally acceptable as comedy; but the one is a worthy and necessary pendant to the other, and the two are among the most remarkable and individual things that have been produced by our native school of composers during the past generation.

Mr. T. T. Noble, the organist of York Minster, who is rapidly making himself felt as an influence in the music of the county, had been asked to contribute a composition to the programme. Being unable to provide anything new, he had recourse to the music he wrote for the Cambridge production of Aristophanes's 'Wasps' in 1897. From this we had the overture, a sparkling, bustling piece of true comedy-music, and the introductions to the first and second acts, of which the former is in the tender vein of the prelude to the third act of 'Die Meistersinger,' while the latter is a very sprightly piece. As the gay and irresponsible programme analyst puts it: 'In the play *Philocleon* became very fast, therefore the prelude is marked *Allegro con brio*.' Mr. Noble conducted his own music, which went well,

though one felt it deserved more careful preparation than time had allowed, and it was received very warmly indeed.

Though Verdi's 'Requiem,' as we have said, proved a rather hard nut to crack, on the part of both chorus and orchestra, the performance was both plucky and intelligent. The soloists were Miss Agnes Nicholls, Mrs. Burrell, Mr. Gregory Hast, and Mr. Francis Harford, who all sang very artistically. Mrs. Bosville sang very expressively Liza Lehmann's scena 'Endymion,' Mr. Hast introduced the fine tenor solo from the prologue to Stanford's 'Savonarola,' and, of course, Mr. Bosville, a host in himself, conducted.

CONFERENCE OF ORGANISTS AND DIRECTORS OF MUSIC IN PUBLIC SCHOOLS.

THIS Conference held its first sitting at the Royal College of Organists on the 2nd ult. Nearly all the great secondary schools were represented, and many letters were received from music-masters at other schools of the same kind, expressing sympathy with the objects of the meeting and regretting inability to be present.

Dr. Harford Lloyd (Eton) having been unanimously voted to the chair, the meeting proceeded to the election of a secretary, the choice falling upon the Rev. Dr. Rowton, organist of Epsom College, who had been provisionally filling that office ever since the movement began.

The following resolutions were agreed to:—

1. 'That this Conference views with satisfaction the resolution passed unanimously at the Headmasters' Conference on December 21, 1899: "That it is desirable that, in any system of public inspection of schools, the subject of school music be included"; and that this meeting would be grateful for information from the headmasters on the following points—(a) what exactly they mean by the term "school music"; (b) what increased facilities for musical instruction they contemplate, with the view of making such inspection effective.'

2. 'That no system of musical inspection can be considered satisfactory which does not require a knowledge of the staff notation.'

3. 'That far more satisfactory musical results would be obtained in the secondary schools if the elements of sight-singing from the staff notation were regularly and systematically taught in all preparatory schools; and that this meeting would be grateful if the headmasters would consider the possibility of securing such teaching.'

Dr. Rowton, in moving No. 1, after pointing out the connection between this Conference and that of the headmasters, observed that the resolution put the best construction upon the recent action of the latter; it assumed that the headmasters were moving with the times, that they desired inspection—which the speaker affirmed the music-masters also invited—and that they did contemplate granting some extended facilities, which are indeed sorely needed, in order to give due practical effect to their own resolution.

Mr. A. J. Sainsbury (Bromsgrove) thought the proper course would be for the meeting to inform the headmasters what musicians considered school music should be, and, instead of asking what the headmasters proposed to do, to put a programme before them, demanding certain hours for musical instruction, certain facilities and certain encouragements, in order to be able to carry out the scheme of inspection, whatever this might prove to be.

The resolution, however, after some discussion, in which Mr. F. Cunningham Woods (Highgate), Mr. Paul David (Uppingham), Mr. E. L. Price (Trent College), and Dr. H. A. Harding (Bedford) took part, was eventually carried by a very large majority, in the form above given.

Mr. F. Cunningham Woods, in moving No. 2, urged the necessity of being on the watch, lest, in the working out of the new Board of Education Act, legislation should be so influenced that secondary schools would be committed to the tonic sol-fa system.

The chairman pointed out that there was not the least wish to attack tonic sol-fa; but there was a real danger that the Government might force upon secondary schools an inspection at the hands of those who tolerate only the tonic sol-fa notation. The point was not that tonic sol-fa should be excluded, but that the staff notation should be included. The resolution was then agreed to, with only one dissident.

FOUR-PART SONG.

Words by Lord BYRON.

Composed by H. ELLIOT BUTTON.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante grazioso. *mf*

SOPRANO. *p* She walks in beau - ty, like the night Of cloudless climes and star - ry skies, And

ALTO. *p* She walks in beau - ty, like the night Of cloudless climes and star - ry skies, And *mf*

TENOR. *p* She walks in beau - ty, like the night Of cloudless climes and star - ry skies, And all that's *mf*

BASS. *p* She walks in beau - ty, like the night Of cloudless climes and star - ry skies, And *mf*

Andante grazioso.

PIANO. *p* *mf*

dim. *p*

all that's best of dark and bright Meets in her as - pect or her eyes, Thus

dim. *p*

all that's best of dark and bright Meets in her as - pect or her eyes, Thus mel - lowed to that

dim. *p*

best of dark and bright Meets in her as - pect or her eyes, Thus

dim. *p*

all that's best of dark and bright Meets in her as - pect or her eyes,

dim. *p*

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mel - lowed to that ten - der light Which heaven to gau - dy day de - nies, which heaven to
 ten - der light, Which heaven de - nies, which heaven to
 mel - lowed to that ten - der light, Which heaven to gau - dy day de - nies, which heaven to
 Thus mellowed to that ten - der light, Which heaven to
 gau - dy day de - nies, to . . gau - dy day de - nies. . .
 gau - dy day de - nies, to gau - dy day de - nies. . .
 gau - dy day de - nies, to gau - dy day de - nies. . .
 gau - dy day de - nies, to gau - dy day de - nies. . .
 One ray the less Had half im - paired the nameless grace Which waves in
 One ray the less Had half im - paired the nameless grace Which waves in
 One shade the more Had half im - paired the name - less grace
 One ray the less Had half im - paired the name - less grace

TO ARTHUR H. D. PRENDERGAST, ESQ., *Honorary Conductor of the Lombard Amateur Musical Society.*

THE TRYSTING TREE

A FOUR-PART SONG

THE WORDS FROM "FOLIORUM SILVULA" (*By permission*)

THE MUSIC COMPOSED BY

GEORGE J. BENNETT.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante sentimentale.

p legato.

SOPRANO. When the dew is on the grass, . . And the moon-light on the

p legato.

ALTO. When the dew is on the grass, And the moon-light on the

p legato.

TENOR. When the dew is on the grass, . . And the moon-light on . . the

p legato.

BASS. When the dew is on the grass, And the moon-light on the

Andante sentimentale.

PIANO. *p*

$\text{♩} = 76.$
(For practice only.)

tree, . . Through the soft night . . . will I . . pass, . . will I

tree, . . Through the soft night . . . will I . .

tree, . . Through the soft night . . . will I . .

tree, . . Through the soft night will I

An arrangement of this Part-Song for A.T.T.B. is published in The Orpheus, No. 253, price 2d.

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THE TRYSTING TREE.

Extra Supplement.

pass, Light - ly steal - ing, light - ly steal - ing, love, to thee.

pass, Light - ly steal - ing, light - ly steal - ing, love, to thee.

pass, Light - ly steal - ing, light - ly steal - ing, love, to thee.

pass, Light - ly steal - ing, light - ly steal - ing, love, to thee.

rit. *sf.* *dim.*

a tempo.

When the hush'd winds in the shade, Mur-mur fit - ful as in sleep, And the

When the hush'd winds in the shade, Mur-mur fit - ful as in sleep, And the

When the hush'd winds in the shade, Mur-mur fit - ful as in sleep, And the

When the hush'd winds in the shade, Mur-mur fit - ful as in sleep, And the

a tempo. *p*

dim.

hues . . of day-light fade . . On the bo-som of . . the deep, . . When the

hues of day-light fade . . On the bo-som of the deep, . . When the

hues of day-light fade . . On the bo-som of . . the deep, . .

hues . . of day-light fade . . On the bo-som of the deep,

dim. *p*

birds . . . have hush'd . . . their song,

birds . . . have hush'd . . . their song,

And the swain . . . hath left . . . the lea,

And the swain . . . hath left . . . the lea,

pp Gent - ly will I glide a-long, gent - ly will I glide a-long to our qui - et *cres.*

pp Gent - ly will I glide a-long, gent - ly will I glide a-long to our qui - et *cres.*

pp Gent - ly will I glide a-long, gent - ly will I glide a-long to our qui - et *cres.*

pp Gent - ly will I glide a-long, gent - ly will I glide a-long to our qui - et *cres.*

mf tryst . . . ing tree. *rit.*

mf tryst . . . ing tree. *rit.*

mf tryst . . . ing tree. *rit.*

mf tryst . . . ing tree. *rit.*

mf . . . *rit. e dim.*

(3)

a tempo.
p
 While the moon - beam, pale and cold, .. Glan-ces through the for - est glade, Shall thy
 While the moon - beam, pale and cold, Glan-ces through the for - est glade, Shall thy
 While the moon - beam, pale and cold, .. Glan-ces through the for - est glade, Shall thy
 While the moon - beam, pale and cold, Glan-ces through the for - est glade, Shall thy

a tempo.
p
 tale ... of love be told, .. And thy vows ... of truth be made, .. Shall thy
 tale of love be told, .. And thy vows of truth be made, .. Shall thy
 tale of love be told, .. And thy vows of truth be made, .. Shall thy
 tale of love be told, And thy vows of truth be made, .. Shall thy

rit. *p* *pp*
 tale of love be told, thy tale .. of .. love .. be told.
 tale of love be told, thy tale .. of .. love .. be told.
 tale of love .. be told, thy tale of love .. be told.
 tale of love be told, .. thy tale .. of .. love .. be told.

rit. *p* *pp*
 tale of love be told, .. thy tale .. of .. love .. be told.
 tale of love be told, .. thy tale .. of .. love .. be told.
 tale of love .. be told, thy tale of love .. be told.
 tale of love be told, .. thy tale .. of .. love .. be told.

(4)

ev - - - ry ra-ven tress, Or soft-ly light - - ens o'er her face, Where thoughts se
 ev - - - ry ra-ven tress, Or soft-ly light - - ens o'er her face, Where thoughts se
 Which waves in ev'ry ra - - ven tress, Or soft-ly lightens o'er her face, Where thoughts se
 Which waves in ev'ry ra - - ven tress, Or soft-ly lightens o'er her face, Where thoughts se

Musical score for the hymn "How Pure, How Dear". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked "rall." (rallentando). The dynamics include *p* (piano), *pp* (pianissimo), and *p₂* (piano second). The lyrics are: "re - ly sweet ex - press How pure, how dear their dwell - ing place. . ."

And on that cheek and o'er that brow So soft, so calm, yet *el - o -* quent, *mf* The

And on that cheek and o'er that brow So soft, so calm, yet *el - o -* quent, *mf* The

And on that cheek and o'er that brow So soft, so calm, yet *el - o -* quent, *mf* The smiles that

And on that cheek and o'er that brow So soft, so calm, yet *el - o -* quent, *mf* The

smiles that win, the tints that glow, But tell of days in good-ness spent,
 smiles that win, the tints that glow, .. But tell of days in good-ness spent, .. A
 win, the tints that glow, But tell of days in good-ness spent, ..
 smiles that win, the tints that glow, But tell of days in good-ness spent,
 dim. pp

A mind at peace with all be-low, A heart whose love is
 mind at peace with all be-low, A heart whose love is
 A mind at peace with all be-low, A heart whose love is
 A heart whose love is
 pp mp

in-nocent, A mind at peace with all .. be-low, at .. peace with all be-low.
 in-nocent, A mind at peace with all be-low, at peace with all be-low.
 in-nocent, A mind at peace with all .. be-low, at peace with all be-low.
 in-nocent, A mind at peace with all be-low, at peace with all be-low
 f dim. p rall. pp

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In moving No. 3, Dr. Eaton Faning strongly condemned the mischievous practice, unfortunately very common, of making young boys get up a quantity of vocal music solely by ear, for no other purpose than that of making a show at an annual concert or prize-giving; and he insisted that the real remedy lay in making elementary sight-singing, from the staff notation, a compulsory class subject in the preparatory schools, to which all the young voices naturally go. In present circumstances, by the time a boy with a voice reaches a secondary school the mischief was already done. The speaker incidentally made the very just remark that a so-called unmusical ear is, in many cases, merely an untrained ear.

Upon the motion of Dr. Rowton, a small standing committee to form an executive was elected, the result of the poll giving the following five names of chosen members: Dr. Harford Lloyd, Dr. Rowton, Dr. Eaton Faning, Mr. F. C. Woods, and Dr. Harding.

Hearty votes of thanks to the chairman and the secretary closed the proceedings of the Conference, and the newly-elected committee sat immediately afterwards, when the secretary was directed to send copies of resolutions 1 and 3 to the members of the Headmasters' Conference, and of resolutions 2 and 4 to the Board of Education, Whitehall.

The following gentlemen attended the Conference: C. Harford Lloyd (Eton), chairman; Eaton Faning (Harrow), Basil Johnson (Rugby), Paul David (Uppingham), G. H. Robinson (Charterhouse), C. F. Abdy Williams (Bradfield), A. H. Peppin (Clifton), F. B. Rogers (Felsted), F. H. Cliffe (Haileybury), F. Cunningham Woods (Highgate), Rev. C. Wharton (Radley), A. P. Standley (Rossall), A. H. Fox Strangways (Wellington), Bernard Johnson (Leeds), A. Eaglefield Hull (Bishop's Stortford), C. M. Spurling (Oundle), Ernest Newton (Hackney), H. Riding (Chigwell), R. R. Terry (Downside), H. A. Harding (Bedford), R. Harris (Cranleigh), F. Leeds (Blackheath), E. L. Price (Trent College), A. J. Sainsbury (Bromsgrove), and Rev. Dr. S. J. Rowton (Epsom), secretary.

CHAMBER CONCERTS.

MR. CHARLES JACOBY brought forward no novelties at his concert on April 28, at St. James's Hall, but the excellence of his violin playing on that occasion merits record. He was ably assisted by Messrs. M. Jacoby, Emil Kreuz, and Charles Ould in Schubert's Quartet in D minor, which received a very effective interpretation. Vocal music was contributed by the Misses J. Spencer, L. Eglington, and M. Marks.

Miss Edie Reynolds, at her concert on the 1st ult., at Steinway Hall, presented a commendably unhackneyed programme. A feature of the afternoon was the first performance of an unpublished Piano-forte Quartet in B minor, by Miss Rosalind Ellicott. The themes in this work are bright and pleasing, and although they are treated at too great length the music is always clear and scholarly. Its executants were Miss Sybil Palliser, Miss Edie Reynolds, Mr. Lionel Tertis, and Mr. Charles Ould, who were heartily recalled to the platform. Miss Reynolds and Miss Palliser also played the same composer's clever and melodious Sonata in D for piano-forte and violin. The concert-giver selected for her solo a new Prelude and Rondo by Mr. Donald Heinz, in which a theme of Scottish character is treated in an effective manner, and for an encore gave Mr. Edward German's engaging 'Valsette.' The 'Dulcken' Trio, Miss d'Egremont, and Mr. Charles Copland also took part in the concert.

Mr. George H. Clinton gave distinction to the conclusion of his eighth season of Chamber concerts by including in his programme, on the 7th ult., at the Queen's (Small) Hall, a MS. Grand Suite in B flat, for two flutes, two oboes, two clarinets, four horns, two bassoons, and contra-bassoon, by Herr Richard Strauss. The work is numbered 'Op. 14,' but although the music is in this composer's early style, this Opus number is probably wrong, as it is also that of Herr Strauss's setting for choir in six parts and orchestra of part of Goethe's 'Wanderer's Sturmlied.' The suite opens with a 'Preludium' of earnest and impressive character. This is followed by a 'Romanze,'

solidly written and expressive. A stately Gavotte follows, with a trio over a 'drone bass,' and the work concludes with a much-elaborated *Finale*, approached by an Introduction based upon the thematic material of the Romanze, and containing a brilliantly worked-out fugue. At the same concert there was produced for the first time 'A Mosaic in ten pieces,' for clarinet and piano-forte, by Mr. R. H. Walthew, who took part with Mr. Clinton in their performance. They are only trifles, more suitable to domestic circles than the concert-room, but they are eminently pleasing, full of melody and daintiness.

The Herbert Sharpe Trio, consisting of Messrs. Herbert Sharpe, Ferdinand Weist-Hill, and Tennyson Werg, began their third series of Chamber concerts on the 8th ult., at Queen's (Small) Hall, when proof was given of good musicianship and painstaking rehearsal.

A Chamber concert distinguished by refinement of interpretation was given on the 8th ult., at St. James's Hall, by Miss Ethel Bankart (pianist) and Miss Hannah Bryant (violinist), when their performances together and alone were very enjoyable. They were ably assisted by Mr. Ley Vernon, Mr. Joseph Ludwig, and Mr. Paul Ludwig, and mention is also due of Madame Lily Henkel, who played the accompaniments with notable taste and skill.

Signor Simonetti's concert on the 18th ult., at the Salle Erard, provided a numerous audience with a most enjoyable evening. His new MS. String Quartet in D minor proved a melodious, well-balanced, and musically composition, and his interpretation of Mr. Percy Pitt's expressive Ballad for violin (Op. 17) was marked by intelligence and finish of a high order. Miss Fillunger was the vocalist.

RECITALS.

MR. THEO. FIELD and Miss Jessie Field gave an agreeable vocal and piano-forte recital, on April 25, at the Steinway Hall. The former possesses a musical baritone voice and the latter is a neat and expressive player.

Miss Helen Valma, assisted by Mr. John Dunn, gave vocal and violin recitals on the 2nd and 16th ult., at the Salle Erard, of considerable artistic interest. Miss Valma has a remarkably rich-toned and powerful contralto voice, and her selection of songs showed wide reading and good taste. Mr. Dunn's admirable violin playing provided pleasing variety.

Mdles. Jeanne and Fernande Kufferath showed much skill at their harp and violoncello recital on the 1st ult. We shall hope to hear these ladies again.

Mr. Frederick Dawson gave abundant proof of earnestness of purpose to excel in his art at his piano-forte recitals, at St. James's Hall, on the 12th and 19th ult. His programmes contained the masterpieces of the greatest writers for the piano-forte, and his readings were always conscientious, clear, and painstaking. He was most successful in Chopin.

Miss L. Teify Davies gave a concert at Steinway Hall on the 23rd ult.

PURCELL OPERATIC SOCIETY.

'DIDO AND ÆNEAS.'

THERE should be room in these days for an association seeking to revive, with all the advantages of modern decorative art, operas by eminent composers of the seventeenth and eighteenth centuries. The Purcell Operatic Society made an excellent beginning at the Hampstead Conservatoire, on the 17th ult., by reproducing, with ample executive means and elaborate picturesqueness, the English master's 'Dido and Æneas.' In its stage business (directed by Mr. Gordon Craig) the performance presented many points of difference from that of the pupils of the Royal College of Music at the Lyceum Theatre, on November 20, 1895. The rendering of the beautiful music, under the conductorship of Mr. Martin Fallas Shaw, afforded evidence of careful preparation. The band numbered about twenty, including several ladies, and there were over thirty chorists, each department proving satisfactory. As regards the principals, Madame Grace Wike did justice to the expressive strains in which *Dido* bemoans her fate, and Mr. Leonard Sickert sang with spirit

as the lover. The music of *Belinda*, a portion of which was given behind the scenes, was divided between Misses Teify Davies and Winifred Peake, the latter also appearing as the *First Witch*. Miss Jenny Atkinson did specially good service as the *Second Witch*, whilst the grim music of the *Sorceress* was admirably delivered by Mr. Edwin J. Evans. The whole work was carried through with a sincerity and conscientiousness deserving cordial recognition.

'TOURNAMENTS OF SONG' IN THE YORKSHIRE DALES.

(BY OUR SPECIAL CORRESPONDENT.)

SWALEDALE.

THOUGH in musical proficiency the North-East of Yorkshire will not bear comparison with the more populous parts in the Western division of the county, it is precisely for this reason that the establishment of music competitions after Miss Wakefield's model deserves unqualified support. Indeed, it may with truth be asserted that in proportion as the singing at these competitions increases in efficiency, their *raison d'être* tends to disappear, and their worst feature, the cultivation of music purely for the sake of competition, grows till they become agencies of less than doubtful value. Three years ago Wensleydale established its competitions, chiefly through the instrumentality of the Hon. Lucien Orde-Powlett, who is the musical missionary of the dales; and its value has been so convincingly demonstrated that neighbouring Swaledale has followed suit, and its first 'Tournament of Song' was held on the 16th and 17th ult., at the historic and romantic capital of the dale, Richmond, a town which is indeed 'beautiful for situation, the joy of the whole earth.' It is largely owing to the initiative of Mr. W. Ellis, organist of the Parish Church, that the Richmond tournament has been established; but its organisation is very properly left chiefly in the hands of amateurs, at the head of whom are the brace of genial honorary secretaries, Miss C. and Miss M. Yeoman, who have worked well to bring about so successful an issue.

There can, indeed, be no doubt that a most satisfactory beginning was made. For a first attempt a remarkable amount of interest and even enthusiasm was aroused, which, we doubt not, will be greatly enhanced now that the nature of the affair is better understood, and the spirit of a wholesome emulation excited. There will not, for instance, be so large a number of abstentions, especially in the choral classes, upon which Miss Wakefield, who judged them, commented, and we may hope that the Dissenting choirs will be inclined to try conclusions with Church choirs on a platform where both can meet without any sacrifice of principle. On this occasion four Church choirs sang Farrant's very beautiful anthem 'Lord, for Thy tender mercies' sake,' and acquitted themselves well, and in many cases admirably; the Richmond Parish Church choir, who won the first prize, distinguishing themselves by their careful attention to the words and spirit of this truly reverential piece of Church music. Less showy, but of almost greater practical value, was the competition in Psalm chanting, a matter to which it is well that attention should be thus prominently called, and in which the establishment of a higher standard is most desirable. Here, again, the careful attention to enunciation and declamation won the first place for Richmond, which was, however, shared in this case by Aske Chapel. The vocal quartets were less satisfactory, for here the demerits of an individual voice are apt to become painfully apparent; but a class meant especially for small village choirs deserved more popularity than it secured, only one choir having the pluck to come 'up to the scratch.'

The instrumental classes, which were judged by Mr. T. T. Noble, of York, produced some good results, but for the most part indicated the want of more systematic teaching, and, as a corollary, the advantage of such an opportunity for comparison as these competitions afford. In no case could there be any doubt as to the pre-eminence of the player who was placed first, the young pianist, Randall Croft, and the young violinist, de Moleyn Rogers, showing unmistakable evidence of careful training on

correct lines. The senior competitions in instrumental playing were less satisfactory, there being but few candidates. In the violin class the playing was excellent, and if the pianists attained a much lower level, this was to a great extent because the test pieces were unreasonably difficult. The junior vocal competitions were distinctly encouraging, and showed that there is some material in the district which deserves careful cultivation.

WENSLEYDALE.

The competitions at Leyburn, in Wensleydale, were held, for the third successive year, on the two following days, the 18th and 19th ult. Here Miss Wakefield acted as judge of the senior vocal classes, Mr. Ellis taking the junior in addition to the pianists, while the violinists were adjudged by Mr. C. E. L. Ehrke, of Richmond. Perhaps the most important thing was the performance of Bennet's beautiful madrigal, 'Flow, O my tears,' an exacting test, in the preparation of which great pains must have been expended. Bedale's success may be measured by this—that Miss Wakefield thought fit to award fifty out of a possible sixty marks for their careful and artistic performance. Sullivan's anthem 'O Love the Lord,' a piece of very beautiful vocal counterpoint, was also ably sung by the Masham choir; but the class for small village choirs, as at Richmond, produced but one competitor. This is much to be deplored, as these tiny country villages want all the encouragement and stimulus that can be given them. For the reason we suggested in regard to the Swaledale competitions, the vocal quartets were very unsatisfactory, and it would not be amiss if intending competitors were advised to be at least note-perfect before they attempt public rivalry. The sight-reading of both adults and juveniles was very encouraging and so were the junior instrumental classes, which revealed several young players of exceptional promise. A little girl named Madge Jones showed an equal technical proficiency and general musical aptitude on both violin and pianoforte, and played sight tests on each instrument with remarkable readiness. She has the makings of a thorough musician, and it is much to be hoped that circumstances may not compel her to hide her light under a bushel. Here, if anywhere, is the proper occasion for scholarships and subsidies. As in the case of Richmond, the string quartet competition produced but a single entry. The test was far too difficult, and, besides, string quartets cannot be very common in these sparsely populated rural districts. Perhaps a pianoforte trio competition might produce better results.

At Richmond and at Leyburn there were concerts in which the winners were heard again, and some of the chief choirs united their forces in highly creditable performances of Mendelssohn's 42nd Psalm, under the conductorship of Mr. Orde-Powlett. The value of the inclusion of an important work in the proceedings cannot be too much insisted upon, for it points the end to which these competitions should be the means, and tends to prevent the competitors from spending an undue amount of time on preparing competition pieces.

MUSIC COMPETITIONS AND FESTIVALS.

(BY OUR SPECIAL CORRESPONDENT.)

KENDAL.—THE WESTMORELAND FESTIVAL.

THE fifteenth Westmoreland Festival was held in Kendal on April 26, 27, and 28. Formerly this festival was named after its originator and most active promoter, Miss Wakefield, but as the scope of the scheme widened it was felt better to give it a local name. Since the establishment of the festival the progress made has been truly remarkable. The scheme provides for a series of competitions open only to the surrounding district and for the united performance, on a large scale, of some important works. This year a new departure was made, in the engagement, at great cost, of a full professional orchestra of nearly fifty performers from Manchester, under the leadership of Mr. Risegari. Another strong feature of the evening concerts was the engagement of Mr. Plunket Greene. There being no convenient concert hall available, all the performances were held in the Drill Hall. On

April 26, the morning and afternoon were devoted to solo singing and village orchestra competitions. Twenty-seven soloists presented themselves, and there were four village orchestras. The test piece for the orchestras was Schubert's Overture to 'Rosamunde.' The playing showed a great improvement on that of previous years. It was not to be expected that such orchestras could be anything like complete, but even with the makeshifts for brass and wind the result was extremely creditable. The Leasgill band, under Mrs. T. A. Argles, gained the first place. At the evening concert, in which choirs from fifteen places took part, 'Phaudrig Crohoore' (Villiers Stanford) was performed, under Miss Wakefield's direction, with great success. The combined choirs numbered over five hundred singers. Mr. Plunket Greene sang eighteen songs in inimitable fashion, including the 'Maud' cycle, composed by Mr. Arthur Somervell; the 'Scotch' Symphony was admirably played under the direction of Mr. Risegari. On the 27th, the morning and evening were occupied with competitions of village choirs variously constituted. Eleven female voice and twenty mixed voice choirs competed. In the chief section, the test piece was 'Sweet love for me' (Villiers Stanford). The Kendal Parish Church Choir gained the first place, Yealand coming close behind. The singing throughout the day was of a high standard. The evening concert was commenced by a fine performance of Beethoven's C minor Symphony, conducted by Mr. Risegari. Mr. Plunket Greene sang twelve songs in two sets, and was received with the greatest enthusiasm. The chief feature of the programme was Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' upon the preparation of which Miss Wakefield, who conducted, had spared no pains. Mr. Henry Beaumont sang the tenor solo. The work was well received by the large audience. At each of the evening concerts Miss Wakefield's popular setting of Colonel Hay's words, 'When the boys come home,' was sung by the chorus with much fervour. Saturday, the 28th, was the children's day. Fourteen junior choirs competed. Last year it was generally felt that the children did not sing as well as in some former years, but this year there was an unmistakable improvement. Most of the singing was acceptably in tune and afforded evidence of skilful training. After the competition, at the prize distribution, a concert was given, the chief feature of which was the humorous cantata 'The Frogs and the Ox,' by Shapcott Wensley and Sir Frederick Bridge. Dr. McNaught adjudicated at all the competitions. Mr. A. H. Willink proved himself to be an able secretary.

At the last evening concert Miss Wakefield definitely resigned her position as conductor. She felt that, after fifteen years' service, she was entitled to a rest, and she was proud to leave the Festival in flourishing condition. All who know of Miss Wakefield's remarkable work in creating an enthusiasm for music in a district formerly stigmatised as being unmusical will wish her well in her well-earned retirement. As we propose shortly to give a fuller account of this work we need say no more on this occasion.

YORK.

The York competitions, established chiefly by the energy and perseverance of Miss Mary Egerton, were held on the 1st, 2nd, and 3rd ult. The fact that it was necessary to arrange for three whole days indicates the extent to which the competitions have grown. The vocal and instrumental classes numbered twenty-three. There were over a hundred entries, many of which were choirs from the surrounding villages. Probably there were not many short of a thousand competitors. On the first day the competitions began at 9.30 a.m. and lasted until nearly 11 p.m. Ten violinists played Svendsen's Romance and five trio parties played Hummel's Trio in E flat for pianoforte, violin, and violoncello. Miss Betty Morris won the violin playing prize and Miss Groves' party won the trio prize. During the afternoon the competing children's choirs gave a concert, at which were performed the cantatas 'The Hare and the Tortoise' (Gaul) and 'The Waits of Bremen' (Luard Selby), and the winning choirs sang their test pieces. In the competition the children generally sang very well in tune and with fair refinement. On the second day a large number of choirs from the outlying villages competed, and the city itself was well

represented by some excellent performances. The Centenary Chapel Choir, under Mr. M. Rymer, was especially successful in winning prizes. The third day was occupied almost exclusively with choral competitions. A good deal of the singing was first rate. It was evident that one good result of previous years' competitions had been that increased attention had been given to the drill and discipline necessary to produce good results. Teachers remarked that their pupils were more willing to attend to points not before considered important. The festival concluded, on the evening of the 3rd ult., with an evening concert, at which 300 choristers, and a band of about fifty, including the York Symphony Orchestra, performed. It was noteworthy that Mr. T. Tertius Noble, the Cathedral organist, played the tympani on this occasion. The programme included the cantata 'The May Queen' (Bennett), and many of the winning choirs sang their test pieces. Miss Egerton conducted. Dr. McNaught adjudicated. The educational value of the competitions in stimulating attentive practice and giving isolated communities a motive to work cannot be over-estimated. The share taken by Mrs. Adolphus Duncombe in the general arrangements deserves special mention.

MORECAMBE.

The Morecambe Music Competitions, which were held this year on the 9th, 10th, 11th, and 12th ult., have assumed far more than local importance. They attract a larger number of competitors than any other event of the kind held in England, and the scope of the undertaking generally is on a grand scale. Recently the Council were presented with a 100-Guinea Challenge Shield by a local patron, Mr. Baxter, and the generosity of another patron enabled them to offer a substantial prize for a part-song competition open to all the country. The event has come to be looked forward to by numerous choirs in the North of England, and audiences are attracted by the foreknowledge that at Morecambe they will hear some of the finest part-singing to be heard in this country. On the present occasion there were between two and three thousand competitors. One very great advantage the Morecambe scheme enjoys is the availability of the magnificent hall of the Winter Gardens, which holds about 5,000 people. The Council was fortunate in securing the attendance of Sir John Stainer, who, with Dr. McNaught, adjudicated. Sir John Stainer has for years abstained from work of this kind, but he was induced to go to Morecambe in order to exhibit his interest in and approval of a great educational undertaking. We have reason to know that he was very agreeably impressed by what he heard. The Morecambe folk were still further fortunate in securing the attendance of Lady Stainer, who gave away the prizes. The first day was devoted to local classes. There were church choirs, vocal duets, female voice choirs, string quartets, mixed voice choirs, violoncello and viola solos, male quartets, and other sections. One of the most notable performances of the day was that of the St. James's (Barrow) Choir, under Miss Lones. It is part of the plan of the Morecambe competition to pick out the best choirs or performers of the earlier part of the day and make them compete again with a new piece in the evening as part of an evening concert. At the concert given on the 9th ult. this plan was adopted, but by far the most notable and, we may say, educational part of the programme, was the singing of Mr. Plunket Greene, who gave a characteristic recital. It should be mentioned that as the pianoforte pitch was too high for Mr. Plunket Greene, Mr. S. Liddle, who is an ideal accompanist, was called upon to transpose 'The Erl-King' and many other songs. Mr. C. H. Fogg, of the Hallé Concerts, accompanied all the other music. On the 10th ult. there were no competitions, but Dr. McNaught gave a lecture on 'Musical Competitions.' The lecture collated some of the experience gained in many parts of the country and embraced a discussion of the question as to whether we are a musical nation, and some speculations as to the underlying causes that account for the great differences of voice quality and power that exist in various parts of the country. The lecturer believed that vowel usage in speech was the predominant factor. Various types of musical competitions were criticised. The chief faults found in choral singing were then enumerated and illustrated. Sir John Stainer, who presided, made an

interesting speech on musical accent, a point which grew out of the lecture. A choir from Skerton, under Mr. A. Davies, sang the illustrations. On the 11th the children monopolised the day. There were numerous sectional competitions, many of which brought out considerable skill. The proceedings were closed by a concert at which the principal piece was the humorous cantata 'The Waits of Bremen' (Luard Selby). This work was performed with astonishing precision, good tune and tone, and clear enunciation. Dr. McNaught, who conducted, stated that he had never before had a better children's choir to conduct. Most of the children sang the whole cantata from memory.

The open competitions of the last day (Saturday) are always the most interesting to the general public. Choirs come from distant parts, and the singing is usually of a high order. The proceedings, on the present occasion, began with a competition of church choirs, followed by one between female voice choirs, in which seven choirs competed. The first position in the latter section was won by the St. James's (Barrow) Ladies' Choir, under Miss Lones. They sang the difficult test pieces 'Sinks the night' (Schumann) and 'Questions' (Brahms) with beautiful tone and expression. Three string orchestras played Grieg's 'Aus Holberg's Zeit' Suite, the prize falling to Miss Cassidy's orchestra, which was conducted by Mr. Howson. Sight reading is a commendable part of the Morecambe scheme. Six mixed voiced choirs entered in this section, with the result that the Morecambe Madrigal Society gained the first prize, the Saltaire Choir coming second. Four full orchestras played the Overture 'Die Felsenmühle' (Reissiger), the first prize falling to the Nelson Congregational Orchestra, conducted by Mr. C. Townsley. The Colne Orchestral Society, under Mr. J. Lascelles Wildman, was an excellent second. The playing of all the orchestras was very satisfactory. It may be hoped that this section will grow and ultimately become one of the most important in the general scheme. In order to enforce adequate preparation of two works, 'Blest Pair of Sirens' (Parry) and the new madrigal 'Room, room, for Flora's Queen,' by Sir John Stainer, designed for combined performance at the evening concert, all choirs in the Challenge Shield class were compelled to use these pieces in another section. Blackpool, under Mr. Whittaker, was a capital first, Morecambe and Saltaire following close behind. A male-voice choir section, in which there were three test pieces—'The Lotus Flower' (Schumann), 'The Northman's Song' (Kücken), and 'Bind my brows' (Stainer)—brought seven choirs, several of which sang all the pieces with simply remarkable finish. The Manchester Orpheus Prize Glee Society, under Mr. Nesbit, gained nearly full marks for all three pieces and were justly awarded the prize. The most exciting contest was that for the Challenge Shield. Three pieces had to be sung, 'Night Watch' (Brahms), a part-song very difficult to sing in tune, 'Fire, fire my heart' (Morley), and 'Soldier, rest' (Oliver King). An audience of between four and five thousand persons took a keen interest in this competition. That, in the opinion of the experienced judges, some of the singing approached perfection is evident from the fact that the Blackpool Glee and Madrigal Society, under Mr. H. Whittaker, gained the first place with 175 marks out of a possible 180. The Morecambe Madrigal Society, under Mr. R. G. W. Howson, also sang splendidly, the Colne Harmonic Society and the famous Saltaire Prize Choir following close behind. The proud possessors of the Challenge Shield are, therefore, the Blackpool choristers. The town may well be proud of its choir and its artistic conductor. In beauty of tone and charm of expression, in absolute precision and unity the Blackpool choir will be hard to beat. The evening of the final day included fine performances of Reissiger's Overture, 'Die Felsenmühle,' by three bands massed, and of Parry's 'Blest Pair of Sirens,' for which all the choirs combined, the Colne Orchestra ably playing the accompaniments. Stainer's new madrigal, mentioned above, was also admirably sung, and roused the audience to demand an encore. Dr. McNaught conducted. The prizes were distributed by Lady Stainer, and after several votes of thanks were passed the proceedings came to an end. The council can congratulate themselves upon a great success.

LINCOLNSHIRE.—BRIGG AND SPILSBY.

Schemes of competitions were this year commenced at Brigg in North Lincolnshire and at Spilsby in South Lincolnshire. The Brigg gathering took place on April 30. It was promoted chiefly by Mr. Gervase Cary-Elwes and his wife, Lady Winifrede, and proved to be an unexpected success. Children's choirs trooped in from outlying villages and other village choirs came to learn from one another and from frank criticism wherewithal they could improve themselves. The largest hall in the town, crammed to suffocation as it was, did not suffice to hold the people eager to hear the evening performance by the winning choirs and others combined. Thus the movement has received an excellent start. It will probably require two days next year. At Spilsby, Mrs. Massingberd was met by declarations of its utter impossibility in such a music-forsaken place; but with rare faith she persevered, and, in spite of many obstacles, the first competitions, held on the 4th ult., were successful in bringing a number of entries from far and near. At the evening performance in the Drill Hall the largest audience ever gathered in Spilsby enthusiastically set the seal of its approval upon Mrs. Massingberd's efforts. At Brigg and at Spilsby there is much to be done in the way of training and sweetening voices, but the great achievement in both places is the establishment of a belief that the competitions are a practical means to the end. Dr. McNaught adjudicated on both occasions.

NORTHAMPTON.

The 5th ult. was busily spent in the Town Hall, Northampton. There were children's competitions, and a dozen or so adult choirs sang in various classified sections. In the madrigal class Harleston secured the first place and Long Bucky the same enviable position in the part-song class. Miss Wakefield and the Hon. Spencer Lyttelton were the judges.

WORCESTER.

The Madresfield competitions, originally promoted by Lady Mary Lygon, were this year held at Worcester, instead of as heretofore at Malvern. They took place, on the 16th and 17th ult., in the Public Hall. Only local competitors were admitted, even Worcester being excluded from the scope of the scheme. The entries were not very numerous, but it was gratifying to note that the standard of performance was higher than that of former years. Probably Lady Lygon's enforced absence in Australia deprived the gathering of some of its interest. But notwithstanding this disadvantage the scheme is undoubtedly doing a good work and is calculated to increase in usefulness. The combined adult choirs gave an excellent performance of the motet 'Blessing, Honour,' by Bach. Dr. McNaught adjudicated and conducted.

THE FEIS CEOL.—IRISH MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

THE fourth festival of the Feis Ceol Association was held in Belfast during the third week of May. The entries were not so numerous in solo singing as in previous years, but a really high standard was attained in the soprano and contralto competitions, the gold medals of which were won respectively by Miss Lucy Brady (Dublin) and Miss Boyd (Carrickfergus). In the solo singing competitions the competitors had to sing, in addition to a classical test piece, an Irish air of their own selection. In the tenor competition the adjudicators were fairly tired of 'The Minstrel Boy,' which was chosen by twelve out of fourteen competitors! The vocal quartets for mixed and male voices, and the ladies' trios showed distinct advance; while the string quartet which won the first prize (Mrs. Swan, Miss Munster, and the Misses Butt) was one of the best performances during the week. The ladies' choir competition was most interesting, a choir from Ballymena (conductor, Dr. E. Corney) taking first place. The music for the choral competitions was selected mainly from Latin motets by Palestrina, Orlando di Lasso, and Vittoria, and these compositions were exceptionally fine test pieces. The rendering of Vittoria's 'O vos omnes qui transitis per

viam' by the winning choir in the Choral Competition, Class 2 (the St. Cecilia Choral Society, Hillsborough), was the most refined expression of religious pathos, and the conductor, Mr. W. Hartz, was warmly complimented by the adjudicator, Mr. George Riseley.

The chief choral competition was held in the evening and attracted a very large audience. The test pieces were motets by Orlando di Lasso and Palestrina, and De Pearsall's madrigal 'When Allan-a-Dale went a-hunting.' The prize was obtained by Dr. Koeller's Belfast Madrigal Choir, which gave a wonderfully fine performance, not losing the slightest shade of pitch throughout these long unaccompanied pieces. The Saturday of the festival was devoted to competitions in Irish solo singing (gold medal, Miss Florence Crawford), for the Irish pipes, and for the best collection of unpublished Irish airs, and band contests.

Taken all round, the best things in the competitions were the prize male choir's singing (the Belfast Select Choir; conductor, Dr. W. G. Price), the string quartet already mentioned above, the prize choir's singing of Vittoria's motet 'O vos omnes,' and Master William Bennett's solo singing. The latter received quite an ovation at the final concert for his exquisite singing of 'Rose, softly blooming.'

At the first two concerts the various prize compositions were played. The cantata, 'A game of chess,' by the Rev. W. H. Collisson, proved to be an interesting, brightly written, and very melodious composition. Mr. Hardebeck's part-song, 'The moon doth shed its quivering light,' is also a charming composition, and Mrs. Needham's songs, sung by Mr. Denis O'Sullivan, were very effective. Miss Agnes Nicholls was the soprano and pleased every one with her fresh and beautiful voice. Mr. William Green also was received with great favour, but undoubtedly the laurels of the week were won by Mr. Denis O'Sullivan, who simply captivated the audience by his inimitable singing of Irish songs of all sorts.

A very fine concert of classical music was given gratuitously by Miss Nicholls, Mr. Denis O'Sullivan, Herr Kruse (who gave a masterly rendering of Bach's 'Chaconne'), and the Chevalier Emil Bach (the last three of whom were adjudicators in the solo singing, strings, and pianoforte competitions) on one afternoon to benefit the funds of the festival. The principal adjudicators were Mr. George Riseley (Bristol), Herr Kruse, Herr Emil Bach, and Mr. Denis O'Sullivan. For the specially Irish competitions Mr. Brendan Rogers and Mr. P. J. McCall were selected for their pre-eminent fitness.

The festival was financially and artistically an unqualified success, and too much praise cannot be given to the ladies and gentlemen of the Belfast committee, who managed a most complicated and difficult week's programme with the most gratifying results, everyone being satisfied and pleased with the festival.

Mr. Coleridge-Taylor's beautiful cantatas, they displayed such a good tone, such an intelligent appreciation of both the music and the gifted conductor's wishes, that the thought must have occurred to many in the audience: 'Why is choral music so rarely heard at the most central concert hall in London, while the requisite material to form an excellent chorus is so easily found, and an exceptionally gifted and successful choir-trainer, such as Mr. Gill has proved himself to be, near at hand?' That Mr. Gill handles the orchestra with more than ordinary skill he has shown on many previous occasions. He combines thorough *savoir faire* with the requisite enthusiasm and temperament to interpret classic and modern music with equal success. Truly, he deserves to succeed! The soloists were Madame Medora Henson, Mr. Whitworth Mitton, and Mr. Andrew Black, who, needless to say, were all fully competent.

THE Putney Philharmonic Society, one of the latest additions to the goodly list of suburban musical bodies, gave a concert in the Putney Assembly Rooms, on April 26. Though still in its infancy and only able to boast of a choir of some fifty voices, the Society, under the direction of Mr. James Brown, put forth an ambitious and interesting programme, including Mr. Edward Elgar's splendid little cantata 'The Banner of St. George' (which is becoming more and more appreciated as its many fine qualities become known); the same composer's beautiful Song-cycle 'Sea Pictures' (sung by Miss Gertrude Lonsdale); Gade's 'Spring's Message,' Mozart's G minor Symphony, four movements from Bach's Suite in C, and a few smaller pieces, amongst which we were pleased to notice one of Lanner's fascinating waltzes, 'Die Schönbrenner.' This charmingly varied programme was performed in a very creditable style. Strange to say, Bach's Suite (in which, by the way, a lady, Mrs. F. Sturt, played the bassoon solo part!) pleased the audience more than anything else. It really looks as if, to quote a friend's remark, that 'coming' composer, J. S. Bach, had a great future before him in the twentieth century!

THE Hampstead Choral and Orchestral Society's concert at the Hampstead Conservatoire, on the 9th ult., was noteworthy for a smooth performance of Mendelssohn's too rarely heard 95th Psalm, 'O come, let us sing.' The choral points were firmly taken up, and there was no lack of devotional feeling. Miss C. Rayner, Miss Phoebe Green, and Mr. Henry Holyoake were the soloists. Parry's 'Blest Pair of Sirens,' Gade's 'Spring's Message,' Bishop's 'Now by day's retiring lamp,' and Schumann's 'Gipsy life' were also in the programme. The band, which has much improved, played with spirit Haydn's 'Oxford' Symphony in G and Cherubini's 'Les deux Journées' Overture. Mr. Jules Koopman proved an efficient conductor.

THE Highbury Philharmonic Society provided a highly attractive programme, on the 8th ult., when Sir Alexander Mackenzie's 'Dream of Jubal' and Handel's 'Acis and Galatea' were performed. This was the second occasion on which the former work had been given by the Society, and the choir sang with the confidence gained by familiarity with the music, winning high commendation throughout. The orchestra was, as usual, excellent. The recitation was skilfully given by Mrs. Betjemann, and Miss Evangeline Florence and Mr. Whitworth Mitton were able representatives of the solo music in both works, being joined in Handel's cantata by Mr. Andrew Black, who, needless to say, was excellent in the music of *Polyphemus*.

THE Tonic Sol-fa College held its annual meeting at Queen's Hall, on the 14th ult., under the presidency of Lord Reay, who said the new notation had been a great boon to the rising generation. Mr. John Spencer Curwen was among the speakers, and Miss Lushington presented to several pioneers of the Tonic Sol-fa movement silver medals given by the president of the College. Part-songs and choruses were spiritedly rendered by the South London Choral Association, under the direction of Mr. L. C. Venables, the Stockwell Pupil Teachers' Centre Ladies' Choir (Mr. T. Maskell Hardy), and the Gwalia Male-Voice Party (Mr. Madoc Davies). The choirs combined in rendering Sullivan's 'Song of Peace.'

LONDON AND SUBURBAN CONCERTS.

AN English conductor and an English programme at the Queen's Hall! A somewhat rare combination in Langham Place, but a thoroughly successful one, to judge from the plaudits of a large and enthusiastic audience. The man of the occasion was Mr. Allen Gill, the young musician who is rapidly coming to the front as a conductor; and the occasion was the National Sunday League's concert of the 6th ult., at which Mr. Edward German's stirring Overture to 'Richard III.,' Mr. Edward Elgar's electrifying 'Sword Song' ('Caractacus') and 'Challenge of Thor' ('King Olaf'), in addition to Mr. S. Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and 'Death of Minnehaha' formed an attractive programme, thoroughly to the taste of the Sunday Leaguers and their friends, and excellently presented by all concerned. The choir, largely recruited for this occasion from the Alexandra Palace, People's Palace, and other sources, proved a well-trained body of voices, alert and thoroughly in sympathy with the music. In Mr. Elgar's superb 'Challenge' (still the most effective and imaginative piece of choral writing produced within recent years), as well as in

THE Victoria Madrigal Society brought its season to a successful conclusion, on April 26, at St. Martin's Town Hall. The chorists remained true to their mission by singing, under the watchful conductorship of Dr. G. Stanley Murray, such justly esteemed compositions as Weekes's 'As Vesta was,' Morley's 'Now is the month of maying' and 'What saith my dainty darling,' and Wilbye's 'The Lady Oriana.' These and other pieces were sung with genuine taste combined with spirit. Vocal contributions were forthcoming from Miss Gertrude Macaulay and Mr. Henry Turnpenney, and harp solos from Miss Molteno.

THE North-West London Choral Society, of which Mr. W. H. Speer is the conductor, honourably acquitted itself at the Hampstead Conservatoire on the 7th ult. The chorists, numbering about a hundred, sang with steadiness and regard for detail the anthems 'Ascribe unto the Lord' (S. S. Wesley), Stanford's 'Awake, my heart,' and Mendelssohn's 'Hear my Prayer,' their efforts in the last-named being particularly deserving of praise. Madame Isabel George and Mr. W. P. Richards were the vocal soloists. Mr. Healey Willan did excellent work at the organ, and Herr Georg Liebling played Beethoven's 'Sonata Appassionata' and other pianoforte compositions.

THE South London Choral Association, on the 2nd ult., gave a very satisfactory interpretation of Haydn's First Mass in B flat and of Mendelssohn's 'Athalie,' the principal solo vocalists being Misses E. Coward and Ch. Edwards, Madame Edith Hands, and Messrs. F. Bamford and J. Lacey. The excellently trained choir, under the direction of Mr. Leonard C. Venables, entered upon their task with great spirit and musical intelligence. Nor should a word of praise be omitted as to the share taken in the performance by the orchestra. Mr. Richard Temple recited the connecting narrative in 'Athalie' with much fervour and dramatic effect.

THE sixth annual concert of the Marlborough Place Amateur Orchestral Society took place at the Hampstead Conservatoire on the 22nd ult. The programme included Schubert's 'Unfinished' Symphony, Mendelssohn's 'Athalie' Overture, Mackenzie's 'Benedictus,' and two of Moszkowski's Spanish Dances. In the interpretation of these works, the performers gave abundant evidence of their efficiency under the skilful training and alert conductorship of Mr. Paul Oppenheimer. Mr. N. H. Geehl brilliantly played the first movement of Beethoven's Pianoforte Concerto in C, and Mrs. Helen Trust contributed some songs with acceptance.

At the fine new Parish Church of St. Mary's, Hornsey, an excellent rendering of Stainer's 'Daughter of Jairus,' and Mendelssohn's 'Hear my Prayer' formed the musical attraction at a special service, on the 16th ult. The soprano solos were admirably sung by Master Jeffries; the tenor and bass work found capable exponents in Messrs. Thomson and Mason. The choir, numbering about seventy voices, sang with finish and precision, showing evidence of very careful training. Mr. Henry J. Baker conducted, and Mr. H. J. Baggs (assistant-organist, St. Mary's) presided at the organ, the overture and the accompaniments throughout being tastefully and neatly executed.

THE London County Council bands commenced their season in the parks and open spaces on the 17th ult. On the preceding day the customary rehearsal of the combined force of 100 performers took place at the Queen's Hall, Messrs. J. A. Hamilton, J. R. Macdonald, W. Short, and E. J. Elliot, the four conductors, in turn presiding. The majority of the pieces were thoroughly adapted for open-air performance, and some operatic selections were effectively played. More refined pieces in the season's programme are the 'Yellow Jasmine' number from Cowen's 'Language of Flowers' Suite and Elgar's bright 'Sevillana.'

THE Park Church Choral Society, Highbury, gave an excellent concert in the Lecture Hall, Grosvenor Road, on the 11th ult., under the skilful direction of Mr. John Cook. The chief feature was, appropriately enough, Macfarren's 'May Day,' the solo in which was well sung by Miss Kate

Munro. Some well-executed violin solos by Mr. W. H. Reed, songs by Mr. Anderson Nicol and Mr. W. S. Laughland, and tastefully sung glees and part-songs by the choir completed an attractive programme. Mr. Frederick Meen was an efficient accompanist.

THE St. George's Glee Union gave its monthly concert at the Pimlico Rooms, on the 8th ult., when Macfarren's 'May Day' and Bennett's 'May Queen' were appropriately selected for performance. The solo music was sung by Miss Maud Bond, Miss Ethel Carlile, Mr. Wilfred Kearton, and Mr. T. J. Morgan, and the singing of the choir indicated satisfactorily the care bestowed in rehearsal by Mr. Joseph Monday, the conductor. The accompaniments were played by Miss Mills and Mr. F. R. Kinke (pianoforte), and Mr. Ernest Stock (harmonium).

THE Finsbury Choral Association performed Sullivan's oratorio 'The Light of the World,' at the Northern Polytechnic Institute, on April 26. The choruses were, on the whole, fairly well rendered, and the orchestra was excellent. The principal vocalists were Madame Lilla Harrison, Miss Bessie Jones, Madame Dews, Messrs. Herbert Grover, Edward Iles, and Andrew Black, the last-named artist giving the beautiful solo 'Daughters of Jerusalem' very finely. Mr. F. Cunningham Woods conducted with his customary skill and care.

ON the 1st ult. a very successful concert was given at the Northern Polytechnic Institution by Mr. Fountain Meen, who was assisted by Miss Florence Bethell, Madame Marian McKenzie, Mr. Harper Kearton, Mr. Santley, the Westminster Glee Singers, and Mr. W. H. Squire. Mr. Walter Churcher gave two recitations. Besides acting as accompanist, Mr. Meen played 'Four Sketches in Dance Rhythms' by the late Erskine Allon, and joined Mr. Squire in Mendelssohn's beautiful Variations in D for violoncello and pianoforte.

ON the 7th ult. Stainer's cantata 'The Daughter of Jairus,' and a miscellaneous selection of solos and choruses (including Barnby's motet 'King all glorious' and Sullivan's anthem 'I will mention'), were given in the Downs Chapel, Clapton. The soloists were Mr. and Mrs. Samuel Masters and Mr. Egbert Roberts. The choir consisted of about sixty voices, conducted by Mr. R. G. Tournay. Miss E. L. C. Head played Mackenzie's 'Benedictus' and effectively accompanied on the pianoforte; Mr. W. C. Webb, the organist and choirmaster of the chapel, was at the organ.

THE Plumstead Choral Society gave its first concert on April 24, when Gaul's cantata 'The Ten Virgins' was performed by a choir and orchestra of sixty (led by Mr. Charles Hoggard), under the baton of Miss Jean Hunter. The soloists were Miss Amy Harding, Madame Florence Logan, Messrs. Wright Beaumont and Robert Grice. Mrs. W. T. Vincent and Miss Tailby assisted at the pianoforte and organ respectively.

A SPECIAL musical service was held in the Wesleyan Church, Clapham, on the 8th ult., when Mendelssohn's 'Lauda Zion' and 'Hear my Prayer' were sung by the choir. Miss Kate Cherry was the soprano soloist, and the accompaniments were played by Mr. Wesley Hammet, the organist and choirmaster of the church.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Edgbaston Church College Choral Society gave its first concert in the Winter Garden Hall of the Botanical Gardens, on April 24. The programme consisted of Harford Lloyd's cantata 'Hero and Leander,' part-songs (including Fanning's 'Moonlight'), and instrumental pieces. There was a small orchestra of strings and flutes, and with an excellent pianist the accompaniment to the cantata was really effective. The soloists were Miss Edith Ryland and Mr. F. T. Clayton. Mr. Wymark Stratton conducted. The concert was in aid of the Children's Hospital and was well attended.

The same evening the St. James's Choral Society gave a performance of Cowen's 'Rose Maiden,' at the Public

Buildings, Handsworth. The principal vocalists were Miss Aimée Wathen, Mrs. Northall, Mr. Fred. Thomas, and Mr. William Evans. Mr. Richard Richards conducted.

A pianoforte and vocal recital was given in the Masonic Hall, on April 25, by Miss Mary Cracroft and Miss Olive Rae. Both artists gave evidence of genuine talent and the audience was thoroughly appreciative.

The most important event of the past month was the first visit here of the Moody Manners Opera Company, which began on the 7th ult., at the Theatre Royal. The operas presented were 'Lohengrin,' 'Il Trovatore,' Wallace's 'Amber Witch' (first time here), Balfe's 'The Puritan's Daughter,' 'Faust,' 'Tannhäuser,' and 'Carmen.' The company was strong in principals, the chorus was numerous, and the band, under the baton of Mr. Richard Eckhold, more complete than is usually the case with travelling companies.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

St. John's Choral Society had its annual concert on April 24, in the Parish Room, under the direction of Mr. A. E. Hill. Sterndale Bennett's 'May Queen' and a miscellaneous selection were given, Miss Edith Evans, Miss Ada Lowe, Mr. G. W. Brierley, and Mr. J. W. Bradner being the soloists. There was a small orchestra, with Mr. Harold Bernard as leader.

At the annual concert of St. Bartholomew's Choral Society, on April 24, J. L. Hatton's 'Robin Hood' was presented in the first part, the soloists being Miss Marion Harris, Mr. T. A. Glass, Mr. J. York, and Mr. J. W. Davey. Mr. Alfred Brookes conducted.

The Bristol and Clifton Philharmonic Society gave its Spring concert on April 28, at the Victoria Rooms. The choir and band numbered 400, Mr. Edward Pavey conducting with much ability. In the first part Mendelssohn's 'Athalie' was performed, with Miss Gertrude Drinkwater, Miss Eveline Gerrish, and Miss Ada Bennett, soloists. Mr. Charles Fry was the reciter, and he delivered the spoken passages in an impressive manner. The work, which had not been adequately given in Bristol for many years, was excellently interpreted. In the second part of the concert Grieg's Concerto in A minor was played, with Mr. Cuthbert Whitmore, a clever young pianist, at the pianoforte. The recitation by Mr. Fry of Longfellow's 'King Robert of Sicily,' with the incidental music by John E. West for orchestra and male-voice choir, proved highly attractive.

On the 1st ult. a concert was given on behalf of Miss Marie Hall, at Clifton Spa. Miss Hall, who is only fourteen years of age, has displayed considerable proficiency as a violinist, and some local musicians, Mrs. J. L. Roedel among others, have started a fund in order that she shall receive a musical education in London.

The annual concert at the Broad Plain House was given on the 8th ult. The sacred cantata, 'King Hezekiah,' by Mr. J. Allanson Benson, was creditably rendered, the principal vocalists being Miss Eveline Gerrish, Mrs. Sheppard, Mr. A. E. Turner, and Mr. W. Irving. Mr. A. N. Price was at the organ and Mr. J. E. Seaton at the pianoforte. Mr. W. Vaughan Jenkins conducted with discretion.

Mr. Riseley's Male-Voice Choir, on the 5th ult., had its final rehearsal for the season at the Museum Theatre. It was really a performance, as a large number of ladies and gentlemen who had received invitations were present. The choir was heard in Gernsheim's 'Salamis,' Schubert's 'The night is cloudless and serene,' Handel's 'The Lord is a Man of war,' some choruses from Mendelssohn's 'Antigone,' and the Soldiers' chorus from Gounod's 'Faust.' The manner in which the vocalists acquitted themselves is deserving of great praise, and Mr. Riseley conducted with his customary skill.

A highly interesting concert at the Victoria Rooms, on the 9th ult., was largely attended. St. Mary's Church Choral Society, under the direction of Mr. F. W. Rootham, gave admirable interpretations of Mr. Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and Sir Arthur Sullivan's 'Golden Legend.' The former cantata had not before been heard in Bristol, and it produced a very favourable

impression, the piquancy and emotion of the music being apparent in the rendering, and the choir, by its grasp of the work, proved that it had carefully studied its characteristics. Mr. Henry Beaumont sang with effect 'Onaway! awake, beloved!' and was much applauded. In the 'Golden Legend' he sang the music of *Prince Henry*, Miss Alice Boaden that of *Elsie*, Mrs. Couper Cripps that of *Ursula*, and Mr. Charles Knowles that of *Lucifer*. This favourite work was capitally given and the audience recognised the efforts of choir and soloists by frequent applause. An orchestra, with Mr. F. S. Gardner as principal first violin, was made up of the best players in Bristol and Bath.

St. Anselm's Choral Society terminated its first season, on the 16th ult., with a concert at All Saints' Hall. The programme comprised Mendelssohn's 'Loreley' and a miscellaneous selection, creditably interpreted. The principal vocalists were Miss Maud Southey, Miss Sylvia Tippet, Mr. L. Venn, and Mr. A. Jupp. Mr. Ernest Lane was leader of the orchestra and Mr. Arthur W. Merrick, the conductor.

MUSIC IN CHELTENHAM.

FAREWELL TO THE OLD ASSEMBLY ROOMS.

MORE than usual interest attached to the concert of the Philharmonic Society, on the 16th ult., inasmuch as it was the last occasion on which a performance of this kind took place within the walls of what has for many years been known as the Assembly Rooms. A short time since Lloyd's Banking Company purchased the entire block of buildings, and henceforth the only music to be heard on the old site will be the chink of 'real golden minted quid' and the soft rustle of banknotes and cheques. On July 29, 1816, the Assembly Rooms were opened with a grand ball, and since that time its historic roof has sheltered much social enjoyment and indoor amusement. All the fashionable balls have been held there, and most of the famous musicians of the century have played, sung, or lectured within its walls.

To the new Philharmonic Society fell the honour of giving the last concert in the room which has been the home of so much musical activity, and it may unhesitatingly be said that the performance was one of the Society's highest achievements. The work selected for this farewell was Schumann's 'Paradise and the Peri,' and, on the whole, it received an excellent interpretation. A high level of artistic excellence was reached in the chorus following the contralto solo, 'Sweet is our welcome of the brave ones,' in the chorus of Houris, 'Wreath ye the steps,' in 'Oh, blessed tears of true repentance,' and in 'Joy, joy for ever.' The solos were in the capable hands of Miss Alice Esty, Miss Alice Larkin, Mr. John Coates, and Mr. Mansell Lewis, all of whom acquitted themselves excellently.

The second part of the programme was devoted to Beethoven's 'Pastoral' Symphony and Wagner's 'Meistersingers' Overture, and the band, under the skilful leadership of Mr. Lewis Hann, finely interpreted both works. Mr. C. J. Phillips is a born conductor; he knows his score thoroughly and never misses a point. The orchestra, however, too often gave evidence of the common fault of over-assertiveness in accompanying the vocal music. Conductors need to exercise great firmness in this matter and to insist that the accompaniments be subservient to the voices.

The Society has made a wise choice in appointing its new and courteous secretary, Mr. C. E. Rainger, whose arrangements were in every way admirable, and added not a little to the success of a memorable concert.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

A MORE than usually interesting concert was given by the Orpheus Society at the end of April. Dr. Culwick may always be relied upon for a careful reading and performance of any music for which he is responsible, and we can say that Samuel Wesley's fine eight-part motet, 'In exitu Israel,' was never better performed in Dublin. Dr. Cooke's delightful glee, 'Hark! the lark,' was excellently sung, but

in Wilbye's madrigal, 'Flora gave me fairest flowers,' a too solid and rigid performance marred the effect of a delicious piece of light and wanton expression. The choir is immensely improved. The basses are still somewhat weak, but the quality of the ladies' voices is admirable. This was very noticeable in the motet for female voices, 'The heavens declare the glory of God,' by Dr. Culwick, which, as a composition, is distinctly above the average of such works. Mrs. A. McC. Stewart (*née* Alex Elsner) was enthusiastically welcomed once more at a Dublin concert. Mr. Henry Verbruggen, a clever artist, and Mr. Edwin Wolsley were the other soloists.

The last concert of the season given by the Dublin Orchestral Society took place on the 2nd ult., in the Theatre Royal, when Beethoven's Symphony in F (No. 8) was played for the first time in Dublin, when it received an excellent rendering. The Schumann Concerto, with Signor Esposito as the pianist, was repeated, and the solo artist secured a perfect ovation at its conclusion. Humperdinck's Vorspiel to 'Hänsel und Gretel' was played for the first time here by the Society, and also the 'Tannhäuser' Overture. The performance of the latter was quite a revelation to those who think a piece of Wagner's can only be interpreted by an imported band. Signor Esposito is to be congratulated on the signal artistic success of the second season of the Orchestral Society.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

AFTER a lapse of more than a quarter of a century, Mr. J. A. Harcourt's operetta 'The Science of Love' was reproduced in Noverre's Room, Norwich, on the 9th ult., by a body of amateurs with great success. The libretto is written by Mr. Clifford Harrison and is laid out with great judgment. The operetta was originally brought out in 1874 in the same room, and the music is so genuinely good that one regrets that Mr. Harcourt has allowed the work to remain so long on the shelf. Originally the only support to the voices was given by pianoforte and harmonium, but the composer has now added obbligati parts for violin, flute, and violoncello. It is to be hoped he may soon fully orchestrate it and that thus it may be added to the *répertoire* of one of our opera companies with the success it deserves.

The season of the Norwich 'Gate House' Choir closed on the 11th ult., when the evenly balanced body of voices achieved a uniform success, the result of painstaking care on the part of the conductor, Mr. Kingston Rudd. Dr. Bunnett's recently published chorus, 'May, sweet May,' was included in the programme and sung under the baton of the composer. The instrumentalists were Mr. Herbert Walenn, who played several violoncello solos and, in conjunction with Mr. Rudd, Mendelssohn's Variations in D for pianoforte and violoncello.

On the 3rd ult. the Norwich Orchestral Union gave its fifteenth concert in Noverre's Room, conducted by Mr. Ernest Harcourt. The principal work for the band and chorus was Costa's serenata 'The Dream,' not previously heard in Norwich. The solos were taken by Mrs. Cubitt, Miss Dora Bryant, Mr. Bright Jones, and Mr. C. T. Kerrison. The chorus did their work creditably, but the efforts of the band were far from satisfactory. An interesting feature was Mozart's little known Concerto in C for flute and harp, capably played by Mr. Fred. Burrow and Miss Molteno.

The Primrose League Choral Society (Alexandra Habitation), assisted by a small band, gave a performance of Charles Kingsley's 'Ode to the North-East Wind,' set to music by Alice Mary Smith, on April 27, in the Conservative Club Room, Norwich, under the conductorship of Mr. Roy Campbell. Pierson's 'Ye Mariners of England' and Smart's 'Hunting Song' were also sung by the choir.

A new musical society, connected with St. James's parish, Norwich, appeared before the public for the first time on April 26, conducted by Mr. Frank Hill, organist of the Parish Church. Several part-songs were given with sufficient spirit and taste to show that Mr. Hill's training had borne good fruit.

The annual competitions connected with the Association of North-West Norfolk Village Choirs took place in the

Town Hall, Hunstanton, on April 21 and 23. The number of schools competing was not so large as could be wished, but the remarks of Mr. Somervell, the adjudicator, were distinctly encouraging as to the improvement shown by the scholars since the competition last year. On April 23 the adult choirs competed. Here again great improvement was observed, a noteworthy fact being the success of some of the smaller places over those with a larger number of inhabitants. The Rev. H. D. Barrett, to whose indefatigable industry the scheme owes so much of its success, expressed the hope that these musical efforts would become general throughout Norfolk, and that a grand county competition might ultimately be held annually in Norwich.

Mr. A. H. Cross conducted Coleridge-Taylor's 'Hiawatha's Wedding-Feast' at a concert given by the Hunstanton Choral Society, on the 9th ult. The accompaniments were played on two pianofortes by Miss Elsie Moore and Mr. B. Roden-Hilder. Mr. Henry Franckiss sang 'Onaway! awake, beloved!' and altogether the performance was highly creditable to all. A new part-song from the pen of the conductor, 'Music, thou Queen of Heaven,' and a new patriotic song composed by the Rev. A. W. Batson and written by the Rev. H. D. Barrett, entitled 'Mother Country,' were also included in the second part of the programme.

The forty-first season of the Great Yarmouth Musical Society was brought to a close on April 26. Sterndale Bennett's cantata 'The May Queen' was the principal attraction, and the work received a very careful interpretation from soloists, band, and chorus. The principal soloists were Miss Florence Lancaster, Mrs. Haydon Hare, Mr. Samuel Masters, and Mr. Charles Tree. The instrumentalists in the Overture as well as in the Pageant music achieved a distinct success, and the accompaniments were played with great delicacy. Mr. Haydon Hare conducted with commendable zeal. In the second part of the concert a new part-song from that gentleman's pen was introduced, entitled 'Good-night,' and was warmly received.

The Kirkley Madrigal Society (Lowestoft) closed the season, on the 10th ult., with an entertainment of a varied character. The Society's contributions were Sullivan's 'Love and beauty,' Gibbons's 'The silver swan,' Piusuti's 'The sea hath its pearls,' Pearson's 'Three doughtie men,' Leslie's 'Thine eyes so bright,' and Haydon Hare's 'Good-night,' the last-named being conducted by the composer. Mr. H. Gale Gardner sang several songs; Miss Jose Dubois played violin solos, and Mr. Roland Henry gave humorous recitations. Mr. A. C. Kemp was an efficient accompanist. Mr. P. Chignell conducted.

The Diss Choral Society closed its season, on the 3rd ult., with a performance of Smeton's cantata 'King Arthur,' in which Miss Alice Simons, Mr. Alfred Pinnington, and Mr. Henry Bailey sustained the principal parts.

The Loddon Choral Society made its first public venture in the Town Hall, on April 25, when Gaul's 'Holy City' was sung, conducted by Mr. F. Brown. The choir consists of about fifty voices fairly balanced, and the performance was very commendable for a first attempt. The accompaniments were supplied by a pianoforte and harmonium. This young Society is another proof of the growing taste for music in our smaller agricultural centres.

The ninety-ninth concert of the Norwich Philharmonic Society, which took place on the 17th ult., was more than usually successful. In addition to Mozart's 'Jupiter' Symphony, the Overture to 'Der Freischütz,' and a selection from Tschaikowsky's 'Casse Noisette' suite, the programme contained two novelties from the pen of Mr. Cuthbert Hawley, a gentleman connected with Norwich. The first was a very dramatic setting of Longfellow's poem 'King Wlataf's Drinking Horn,' written for baritone solo and orchestra, which proved to be a work displaying intimate knowledge of orchestral tone-colour. The solo was admirably declaimed by Mr. F. Hosking. The second, a Serenade in E flat, for wind instruments, oboe, clarinet, two bassoons, two horns, and three trombones, composed expressly for the Society, wherein Mr. Hawley has cleverly overcome the difficulties presented by the rather peculiar combination of instruments for which he had to write. In consequence of the death of Dr. Hill, who has given his valuable services to the Society for nineteen years the

onerous post of conductor was temporarily undertaken by Mr. F. W. B. Noverre, who fulfilled the duties with great tact and judgment. Miss Mildred Rix and Mr. Hosking contributed the vocal part of the programme.

A presentation of an ivory silver-mounted baton was recently made to Mr. Richard Lowne, organist and choir-master of St. Mary's Baptist Church, Norwich, by the members of the choir as 'a mark of their regard and esteem and of their high appreciation of his services as organist and choirmaster.'

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

AN event of more than passing interest and importance was the first production of an operetta specially written and composed for the Pen and Pencil Club's War Fund entertainment at the Lyceum Theatre, on the 11th and 12th ult. 'The Insect seller of Japan' does not claim the attention of THE MUSICAL TIMES on account of the brilliance of its performance, nor on account of the success of the entertainment, but by reason of the delightful music written by Mr. J. A. Moonie. The choruses in particular achieved great success by the sparkle and melody of the themes; but the incidental music and the Japanese dances were equally delightful, the orchestration throughout was thoroughly effective, and one *scena* for bass, of somewhat ambitious proportions, won great favour. The performers were all members of the Pen and Pencil Club and lady friends; but some professional brethren assisted both on the stage and in the orchestra in order to further the success of the piece. Mr. Moonie conducted, which in itself was guarantee of a spirited and careful performance. The other number on the programme was Sullivan's 'Trial by Jury,' which was also extremely well done under the conductorship of Mr. Francis Gibson. The theatre was crowded at both *matinées*, and a handsome sum was realised for the *Daily Telegraph* and *Scotsman* War Fund.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH our proper musical season closed early in April, we have since had two or three concerts deserving notice. At the last of Mr. Carl Fuchs's Subscription chamber recitals, at the Schiller Hall, the programme was, at the last moment, somewhat disarranged; but, by the aid of Mr. Willibald Richter and Signor Risesgari, with Mr. Louis Froelich as a vocalist, a very agreeable selection was presented. A special performance of 'Elijah' was given on the 5th ult., by the Hallé Choir and band, with able principals, under the direction of Mr. R. H. Wilson, upwards of £200 being raised for the Indian Famine Fund. At the College of Music the first open practice since the series of public examination concerts given before the Easter vacation attracted a large audience, and was extremely encouraging. We must look to the regular fortnightly performances of the students, and to Mr. Pyne's organ recitals on Saturday evenings at the Town Hall, to keep us musically alive during the summer months.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Corbridge Choral Society gave a performance of F. H. Cowen's cantata 'The Rose Maiden,' in the Town Hall, on April 24. The soloists were Miss Maggie Wilson, Madame Adelina Gott, Mr. J. W. Coward, and Mr. G. Scott. Mr. E. J. Pigg presided at the piano-forte, and Mr. R. Morrison conducted.

On April 25 the Tynemouth Amateur Vocal Society closed its season with a concert, at which Mendelssohn's 'Hymn of Praise' and MacCunn's choral ballad, 'Lord Ullin's Daughter,' were performed in Tynemouth Palace. Miss Florrie Roscoe, Miss Janet Reed, and Mr. Bright Jones were responsible for the solos, Mr. J. H. Beers led the orchestra, and Mr. W. Bird conducted.

The Spennymoor Musical Society also closed a very successful season on the 10th ult., with performances of Mendelssohn's 'Hymn of Praise' and Arthur Somervell's 'The Forsaken Mermaid,' in the Town Hall, under the direction of the Rev. Canon Firth. The soloists were Miss Janet Reed, Mr. Tom Child, and Mr. William Lyall; and Mr. F. Lonsdale was principal first violin.

On April 27 Miss Hildegard Werner gave a concert in the New Assembly Rooms, Newcastle-on-Tyne, at which all the performers were her pupils. The principal feature of the programme was J. S. Bach's Concerto in D minor for three pianofortes and orchestra of strings, which was very creditably performed.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Spring concert of the Sheffield Amateur Musical Society was given in the Albert Hall on the 1st ult. The committee submitted a 'triple bill,' Dr. C. H. Lloyd's 'Andromeda' and Mr. Hamish MacCunn's 'Lord Ullin's Daughter' with a miscellaneous middle portion. There was the usual large audience, and the singing of the amateurs delighted friends and critics alike. The recent progress of the Society's chorus achievements was abundantly manifest, the choir, under the admirable direction of Mr. Schollhammer, singing with brilliant, pure tone, well controlled expression, and perfect unanimity. The solos in 'Andromeda' were undertaken by an excellent quartet of members of the Society, Mrs. H. Smith, Miss Ward, Mr. P. Watson, and Mr. J. B. Eaton. MacCunn's breezy choral ballad was robustly sung, the tenors and basses in particular covering themselves with credit. Mr. John Peck led the band, and Mr. J. W. Phillips was organist.

An excellent concert was given by the St. Peter's (Abbeydale) Choral Society, on April 30, when Oliver King's cantata 'The Romance of the Roses' was performed for the first time in Sheffield. Mr. W. Gadsby conducted an enthusiastic body of chorists, who sang the grateful melodious music of this charming work in exceptional style. The principals were Miss Alice Gadsby and Mr. Tom Child.

The Conisborough Choral Society gave its inaugural concert on the 3rd ult., the venture being largely and influentially supported. Spohr's 'God, Thou art great,' was admirably performed under the direction of Mr. W. Reeve. A miscellaneous second part followed. Mr. F. W. Wells accompanied.

The Sheffield Amateur Instrumental Society's concert, on the 8th ult., fittingly terminated a successful season, the twenty-eighth in the annals of the Society. Haydn's 'Queen' Symphony, Weber's 'Der Freischütz' Overture, Luigini's 'Egyptian' Suite, and a selection from Gounod's 'Romeo and Juliet' were played by the band. Dr. Coward conducted, and the vocalists were Miss Ethel Bird and Mr. W. H. Burrows.

At Dore, on the 7th ult., the St. John's (Abbeydale) Choral Society gave an enjoyable concert in the Church Room. The chief feature of the programme was a setting, by Mr. G. A. Seed, the Society's conductor, of Schiller's poem 'The Diver.' The work is for soprano, tenor, and bass solos and chorus, with pianoforte accompaniment. The choral portions are well written, the composer obtaining several striking effects from the dramatic text. A long solo, descriptive of his experiences beneath the waves, is allotted to the *Diver*, and contains some fine writing. A charming trio for the three principals is also especially pleasing. Mr. W. Wingfield was the accompanist, and the composer conducted an adequate performance of his work.

The Eyam Choral Society performed Haydn's 'Creation,' on the 19th ult., under the direction of Mr. J. W. Froggatt. There was a large audience and the fine singing of the chorus was a feature of the concert. A small orchestra was excellently led by Mrs. Smedly, who also played violin solos with striking success. Mr. T. Mellor was the organist and Mr. E. A. Ireland accompanied. The principals were Mrs. Haynes, Mr. H. Bryars, and Mr. A. E. Innocent.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

At the third concert of the Cardiff Musical Society, given on April 25, Cowen's 'Ode to the Passions' and Mendelssohn's 'Hymn of Praise' were performed with much success, the solo vocalists being Miss Gertrude Drinkwater, Madame Nellie Griffiths, and Mr. Wetten, of Bath. Mr. T. E. Aylward conducted, as usual.

On April 28 the 'Hymn of Praise' was satisfactorily performed by the Newtown (Mont.) Harmonic and Orchestral Society, under the conductorship of Mr. J. C. Gittins. The soloists were Miss Emily Davies, Miss E. J. Taylor, and Mr. Gwilym Richards.

For this summer's holiday course in music, at the University College of Wales, Aberystwyth, the following teachers have been appointed: Pianoforte and organ, Mr. Leah; violin, Mr. Ollerhead; voice, Mr. Wilfred Jones; art of class-teaching, Mr. W. T. Samuel; and harmony, counterpoint, composition, and orchestration, Mr. David Jenkins, lecturer in music at the College. Welsh musical students should largely avail themselves of the opportunities offered them through the medium of these annual holiday courses.

MUSIC IN WORCESTER.

(BY OUR SPECIAL CORRESPONDENT.)

With the gorgeous tone of the London Festival double orchestra still ringing in our ears, we wended our way, on the 3rd ult., to the Public Hall in Worcester City. Thither had foregathered a most goodly company of music-lovers to let sweet music creep in their ears, and to wax warmly appreciative over those much sung, much played, and oft-maligned twin cantatas, 'Hiawatha's Wedding-Feast' and 'The Death of Minnehaha,' and their gifted composer, who was to conduct. It was the Worcester Festival Choral Society's second concert of the season, and its enthusiastic young conductor, Mr. Ivor Atkins, to whom a thing of such fresh beauty as Mr. Coleridge-Taylor's music seems indeed a joy, had taken exceeding pains (so many-tongued rumour wagged) to secure performances worthy of the works. Let us hasten to assure our readers that the chorus, for the preparation of which Mr. Atkins was responsible, easily and magnificently beat the soloists and orchestra out of the field. We have heard many performances of the two cantatas, but can honestly affirm that the small, but most excellent Worcester Society was an easy first as regards those qualities which constitute good chorus singing—*e.g.*, a good, round, 'musical' tone, crisp attack, and exact release, true intonation, clear enunciation, and an intelligent appreciation of the emotional side of the music in all its varying moods. These points are not brought out without much careful and systematic work by a thoroughly competent choir-trainer, and to Mr. Atkins are due the thanks of those who were at last enabled to hear two such beautiful works beautifully and expressively sung.

We entered the hall anathematising (*molto dolce e piano*) stern Duty that had called us away from the Lucullus feast provided at Queen's Hall, to chew the oft-turned cud of 'mere provincial performances'! But no sooner had the full-toned chorus started, 'You shall hear how Pau-Puk-Keewis, &c., than we forgot Queen's Hall and its marvellous musickings, and were enjoying Mr. Taylor's work as if it had been absolutely new to us. For it is one of the wonders of this simple music that, given an adequate performance, it appears always fresh and delightful.

As we have said, the small chorus produced a beautiful tone; its quantity, however, was almost more astonishing than its quality, and it is evident that Mr. Atkins has in these barely 100 voices one of the best and most workman-like choral bodies in the Kingdom. Would that the orchestra had been as efficient. But, truth to tell, it was not, the wood-wind and percussion especially leaving not a little to desire. Though drums and cymbals were represented, the frequent and often striking effects of cymbals struck with drumstick were omitted; the tambourine was conspicuous by its absence, though, surely, any amateur might have struck it; and the triangle had no more music

in its soul than a tin spoon. This was a pity, for the (largely amateur) strings did well. The soloists were Miss Estella Linden, who gave a good reading of the soprano part, though unable to do herself justice in consequence of a bad cold; Mr. Henry Beaumont, whose fine tenor voice rang out well in 'Onaway! awake, beloved!'; and Mr. W. E. Davies, who should have made much more of the most touching baritone solos in 'The Death of Minnehaha.' The works and their composer were most enthusiastically received.

The concert also included Tschaiikowsky's posthumous duet, 'Romeo and Juliet,' and the Overture-Fantasia of the same title. These two works were on this occasion performed side by side for the first time in England, and probably anywhere. Their juxtaposition proved highly interesting, because the music of the duet elucidates the overture, the love music in the two works being virtually identical. The beautiful duet was sung by Miss Linden and Mr. Beaumont with the requisite amount of passion, and the difficult overture went well under the spirited direction of Mr. Atkins.

Two days afterwards, in the afternoon of the 5th ult., the Worcestershire Philharmonic Society, conducted by Mr. Edward Elgar, gave its fifth concert in the same hall. It was a smart enough function in all conscience. A dream of fair women! Such gowns! such hats! But the music's the thing we have to discuss. Well then, to begin with, we had one of the most varied programmes imaginable. Starting with that gorgeous chorus, 'Wach' auf!' from Wagner's 'Meistersinger,' which, we understand, ushers in all the Society's concerts (and the title of which is, moreover, its rousing motto), we heard Wagner's 'Rienzi' Overture, Brahms's 'Schicksalslied,' Beethoven's Fourth Pianoforte Concerto (played with rare refinement and beautiful technique by that too rarely-heard Irish pianist, Miss Elizabeth Reynolds), Mr. Granville Bantock's orchestral scene 'The Funeral' (Section I. of his orchestral drama 'Kehama'), the Cavatina and chorus of Druids from Bellini's 'Norma,' Act I., Arcadelt's motet, 'Ave Maria,' four of Brahms's part-songs for ladies' voices (Op. 44), and the ballet ('Dance of the Hours') from Ponchielli's 'La Gioconda.' There is eclecticism for you, ye London compilers of hackneyed programmes! To say that all these things were perfectly rendered would be beside the mark. But the 'Rienzi' Overture, the orchestral portions of Brahms's cantata, the accompaniments to the concerto, and the ballet were played in a style little suggestive of the fact that the orchestra of fifty performers contained quite a large number of amateurs, chiefly, of course, amongst the strings. The most perfect playing was heard in the divinely beautiful orchestral introduction and epilogue in the 'Song of Destiny': than this nothing could have been better. Mr. Bantock's 'Scene' left us (and the public) utterly unimpressed. Much as we desire and strive to appreciate native music, we confess that this most productive of English composers has not yet succeeded in convincing our dull brain that his 'Kehama,' in nineteen (or is it twenty-nine?) movements—most monstrous of fearful wild-fowls amongst modern developments of the symphony—contains any beautiful music. Yet there must be something 'in it,' or why should a brilliant musician and trenchant critic like Mr. Elgar perform it? We cannot solve the riddle, but wait and hope that our eyes may be opened to perceive beauties to which we are still blind, alas! The choir sang with refinement and expression, though as regards tone it could not compare with that of the Festival Choral Society. The slow movement in Brahms's 'Song of Destiny' and the same great master's unaccompanied part-songs (sung, and excellently sung, in the original German!), were their best efforts.

Mr. Henry Brown was the soloist in Bellini's 'Cavatina,' while Mr. Elgar conducted with the thorough *savoir faire* and *sangfroid* resulting from a most intimate acquaintance with the technique of the orchestra, long experience, and an inborn aptitude, allied to an artist's temperament and a genuine enthusiasm for the beautiful or worthy wherever found in our art. We shall hear more of Mr. Elgar as a conductor in the future, or we are much mistaken.

Yet another concert, though of a very different kind, was given at the same hall, on the 8th ult., when the 'Civil-

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Military Band,' conducted by Mr. Frank Elgar (brother of the composer), performed a highly interesting programme of pieces to a crowded and most appreciative audience.

Altogether, music seems in a most flourishing condition in the old Cathedral town. There seems plenty of room for the various societies. May they grow and prosper side by side in wholesome and stimulating rivalry, and may their watchword ever be: '*Res severa verum gaudium!*'

MISCELLANEOUS.

ROYAL ACADEMY OF MUSIC.—The Sainton Scholarship has been awarded to Marjorie Olive Hayward (a native of London). The examiners were Messrs. W. Frye Parker, Hans Wessely, and Emile Sauret. The Parepa-Rosa Scholarship has been awarded to Mildred Frances Jones (of Stourbridge). The examiners were Messrs. Richard Cummings, Fred. Walker, and Alberto Randegger. The Sterndale Bennett Scholarship has been awarded to Henry Oscar Franklin (of London). The examiners were Messrs. Oscar Beringer, Alfred Burnett, F. Corder, Tobias Matthey, and Walter Macfarren.

The first performance of Mr J. More Smieton's cantata 'Conna' did not take place at Dundee, as was stated in the programme-book and thus repeated in our columns last month. The work was produced, but with a small orchestra, by the Selhurst Musical Society, on December 14, 1897, under the direction of Mr. W. E. Partridge, when Miss Marjorie Eaton sang the soprano rôle of *Nea* with much acceptance.

The Old Tenisonians Choral Society gave an excellent rendering of Macfarren's 'May Day,' at St. Martin's Town Hall, on the 22nd ult., Miss Elsie Kingsley being the soloist. Various part-songs were also performed with much taste. Among the artists assisting were Miss Sissie Kingsley, Miss Gertrude Goulding, Miss Annie G. Bennett, and Mr. Dywed Lewys. Mr. David J. Thomas conducted.

The election for the Goss Scholarship will take place at the Royal College of Organists, on the 30th inst. The Scholarship, which is tenable for three years from next Michaelmas at the Royal Academy of Music, affords exceptional advantages, and those who are desirous of becoming candidates should apply to the Hon. Sec., Royal College of Organists, Hart Street, Bloomsbury.

ONE of the evenings at the Musical Competition at Morecambe (reported on p. 401) was devoted to a lecture by Dr. McNaught, the subject being 'Musical Competitions,' one in which the popular adjudicator is *facile princeps*. A full account of this lecture, which was given in the Albert Hall, Morecambe, on the 10th ult., will be found in the current issue of the *School Music Review*.

At the annual distribution of prizes to the pupils of the Blind School, as it is familiarly known, in Upper Avenue Road, St. John's Wood, on the 5th ult., an interesting selection of music was admirably given by these sightless performers, under the direction of Mr. Edwin Barnes, Professor of Music at the school.

At the recent Feis Ceoil held in Belfast, the winner of the gold medal in the Senior Organ Playing Competition was Mr. A. Cecil S. Thompson, pupil of Mr. C. J. Brennan, organist and director of the choir, Parish Church, Strabane, Co. Tyrone. A pupil of Mr. Brennan's also won this distinction at the Feis Ceoil last year.

THE Queen has been graciously pleased to accept the dedication of a "Requiem Mass" for chorus, soli, and orchestra, composed by Mr. Luard Selby, in memory of the British officers and men who have fallen in the Transvaal War.

MISS MILDRED JONES, of Pedmore, near Stourbridge, who has recently won that much coveted prize at the Royal Academy of Music, the Parepa-Rosa Scholarship, was a pupil, at Birmingham, of Mr. Robert George.

HER MAJESTY THE QUEEN has been graciously pleased to accept copies of two sacred songs by Miss Kate Emil Behnke, entitled "Light" and "The Lord reigneth."

MR. ALLEN GILL has been appointed Conductor of the Alexandra Palace Choral and Orchestral Society.

FOREIGN NOTES.

BARMEN.—Professor Anton Krause, the well-known musical author, composer, and conductor, has retired from the various official positions held by him for the last forty years in this city, and will take up his residence in Leipzig.

BERLIN.—Auber's 'Le Cheval de Bronze,' in part revised by Herr Humperdinck, was the gala performance at the Royal Opera in connection with the recent visit of the Emperor of Austria. The work had been most sumptuously mounted, the utmost care having been bestowed upon accuracy of detail in regard to both scenery and dresses.—Under the name of Berliner Tonkünstler-Orchester, a new orchestral body has just been formed, under the direction of Herr Carl Gleitz, a composer of some note. Thus there will be three symphony orchestras competing for public favour next season.

BOLOGNA.—The concert recently given by the Berlin Philharmonic Orchestra, under Dr. Richter's direction, was made the occasion of most enthusiastic demonstrations on the part of the crowded audience, which included musicians from all parts of Italy—Mascagni, Sgambati, and others; Frau Cosima Wagner being also present. At the conclusion of the performance the popular conductor was presented with two laurel wreaths adorned with the Italian and German colours.

BRUSSELS.—The season of the Ysaye Symphony concerts came to a brilliant close on the 6th ult., with a programme devoted to the compositions of M. Camille Saint-Saëns, who took part in the performances, partly in his capacity of conductor and partly in that of pianist, and in both of which he was greeted with enthusiasm by a numerous audience.—The excellent young pianist, Mr. Harold Bauer, gave a most successful recital last month, confining himself entirely, in his interpretations, to the classical composers.—Mendelssohn's not very frequently performed Trio for clarinet, bassett-horn, and pianoforte was an attractive feature in the performance, on the 6th ult., of the Société de Musique de Chambre.

BUDAPEST.—Under the direction of Dr. Hans Richter, the first performance in Hungary was given recently of Bach's 'St. Matthew' Passion, by the united choirs of the Philharmonic Society and the Verein der Musikfreunde, and with very able interpreters of the solo parts. The noble work was greatly appreciated by a numerous audience.

DRESDEN.—August Bungert has completed another music-drama (appertaining to the series entitled 'Homeric World')—viz., 'Nausikaa,' which, like the poet-composer's preceding works, 'The Return of Ulysses' and 'Circe,' will be produced at the Court Theatre.—The 100th performance of 'Lohengrin' was recorded, last month, at the Royal Theatre, the first performance here having taken place in August, 1859. It is interesting to note, however, that the final scene of the first act had been performed here, under the title of 'Ein Gottesgericht,' and under Wagner's own direction, as early as September 22, 1848, the performance being for the benefit of the orchestra fund.

ELBERFELD.—An interesting revival took place last month, at the Stadt-Theater, of Méhul's opera 'Uthal,' the libretto of which is founded upon an episode in the 'Songs of Ossian.' This work is rendered specially remarkable by the fact that there are no violins in the score; violas, violoncellos, and contrabasses only being used to illustrate the sombre character of the subject.

FLORENCE.—Signor Puccini has nearly completed the score of a new four-act opera, for which his old collaborator, Luigi Illica, has furnished the libretto. It is entitled 'Marie Antoinette,' and introduces, in addition to the unhappy Queen, King Louis XVI. and the Dauphin, some fifteen more or less (vocally) important characters.

HAMBURG.—Count Geza Zichy's new opera, 'Meister Roland,' was produced at the Stadt-Theater, for the first time in Germany, on April 26, and very favourably received.

HELSINGFORS.—Under the zealous conductorship of Herr Koynanus, no less than four performances of Berlioz's 'Faust' were given recently within one week, the hall being well filled on each occasion.

LUCERNE.—Herr Fassbaender, a well-known local musician, has been awarded the first prize for his composition of a choral song, "Das deutsche Lied," which is to be sung by the different choirs competing for the 'Emperor's prize' at the great German choir festival, to be held in Brooklyn next month, and in which some 8,000 singers are expected to take part.

MILAN.—The new Perosi Hall, in the church of Santa Maria della Pace, was opened, on April 25, with the first performance of the prolific young composer's new oratorio 'Christ's entry into Jerusalem.' The work is divided into two parts, the first relating to the Saviour's entry into the holy city and the second to His betrayal by Judas. There were the usual enthusiastic demonstrations at the conclusion of the performance.—An excellent performance of Brahms's 'Triumphlied' (the first given in Milan) took place last month, by a choir of some 150 voices, under the direction of a distinguished amateur musician. The concert also included choral numbers from Schumann's 'Manfred' music, as well as compositions by old Italian masters.

MONTREUX (Switzerland).—During the winter season, 1899-1900, the Montreux Choral Society, under the conductorship of Mr. John Lomas, has performed the following works: 'Hiawatha's Wedding-Feast' (Coleridge-Taylor), 'Elijah' (selection from), 'The Ancient Mariner' (Barnett), 'God, Thou art great' (Spohr), and a new setting of Psalm xliii. by the Rev. George Wheeler.

MUNICH.—An enthusiastic reception was accorded to Liszt's oratorio 'Christus,' produced, on the 7th ult., by the Chorverein, under the conductorship of Herr Heinrich Porges, a well-known champion of the late pianist-composer's works.

PARIS.—A one-act 'legende lyrique,' entitled 'Le Follet,' the libretto by Pierre Barbier, the music by M. Lefèvre, was brought out, on the 1st ult., at the Opéra Comique, and received with some favour.—The interesting performances of oratorio given during the last few months by the choir under the direction of M. d'Harcourt, at the spacious church of Saint Eustache, came to a close last month with a very efficient production of the 'St. Matthew' Passion by Bach, a work hitherto scarcely known to French amateurs. Nearly the same may be said of Handel's 'The Messiah,' with which the series commenced, and it is pleasing to note that M. d'Harcourt's endeavours to popularise these and other masterpieces of oratorio in the music-loving French capital have been meeting, so far, with a fair share of encouragement.

STRASSBURG.—An oratorio, 'Der Münsterbau' ('The Building of the Minster'), for chorus, soli, orchestra, and organ, a posthumous work of Victor Elbel, was produced, last month, by the Société de Chant Sacré, and considered a very effective and musicianlike production.

TRIESTE.—Pergolesi's charming opera buffa, 'La serva padrone,' was revived on the 2nd ult., at the Politeama Theatre, with great success. Much care had been bestowed by the Maestro Bartoli upon the work, which was given in its original form—that is to say, with an orchestra of stringed instruments only, while the recitatives were accompanied on a clavicembalo. The performance elicited the greatest interest on the part of the numerous musicians and amateurs present.

TURIN.—Under the direction of Signor Marcello Capra, a school for Church music, after the model of the famous Institution at Ratisbone, and with an efficient staff of professors, has been founded in this city, and will shortly open its course of instruction.

VIENNA.—The fiftieth performance was recorded, on the 2nd ult., at the Imperial Opera, of Kienzl's 'Der Evangelimann,' the composer himself conducting on this special occasion.—A very successful concert was given last month by the excellent organist, Herr Richard Urban, in which the Toccata and Fugue in D minor and the 'Air' by Bach, as well as an Andante religioso for organ and violoncello by Goltermann, and one of Mendelssohn's sonatas were the most admired numbers.—Among the manuscripts left by the late Johann Strauss

have been found eight complete sets of walses, fully orchestrated, as well as a number of vocal walses, four-part songs and *Lieder*, likewise in a finished state. Strauss's widow intends shortly to publish these posthumous compositions and to devote the proceeds to the benefit of necessitous musicians. The manuscripts will eventually be presented to the Gesellschaft der Musikfreunde.

WEIMAR.—Amongst the honours conferred upon Dr. Lassen, on the occasion of the seventieth anniversary of his birth, has been the naming of a street, in this classical little capital, after the distinguished composer and Capellmeister.

OBITUARY.

THE death took place on the 13th ult., at Munich, of HERMANN LEVI, the eminent Wagnerian conductor, in his sixty-first year. Born in 1839, at Giessen, he studied under Vincenz Lachner at Mannheim, as well as at the Leipzig Conservatorium. At the age of twenty he obtained his first orchestral conductorship, at Saarbrücken. In 1864 he was appointed principal conductor at the Carlsruhe Opera, which post he exchanged, in 1872, for a similar one at the Munich Royal Theatre. In his artistic activity at the latter Institution Levi soon became more especially associated with the Wagnerian music-drama. He gained the friendship and the entire confidence of Wagner himself, by whom he was chosen to conduct the first performance, in 1882, of 'Parsifal' at Bayreuth, and he also directed subsequent productions of that work up to 1894. His visit to England, in 1895, in order to conduct one of the Wagner concerts at Queen's Hall, will not easily be forgotten by those present on that occasion. Indeed, as an interpreter of Wagner's works, Levi had no rival (unless it be Dr. Richter); his firm grasp of the intricacies of the later scores of the Bayreuth master, and his power to reveal their innermost artistic significance were truly marvellous.

With HEINRICH VOGL, whose death (on April 21, at Munich) we briefly recorded in our last issue, one of the most gifted and versatile German vocal artists has passed away. For it was not only as an operatic singer and interpreter, more especially of Wagnerian parts, that Vogl excelled; but he was equally successful in oratorio (notably in the part of the *Evangelist* in Bach's 'Passion' Music) and as an interpreter of songs. He was a native of Bavaria, and had been associated with the Munich Royal Opera, in the capacity of leading tenor, since 1865. Among his most brilliant achievements in the Wagner repertory were his interpretations of *Tristan*, in 'Tristan und Isolde,' and of *Siegfried*, *Siegfried*, and *Loge*, in the 'Nibelungen' tetralogy. An opera from his pen, entitled 'Der Fremdling,' was brought out, with considerable success, at the Munich Theatre last year. He was in his fifty-sixth year.

We regret to record the death of ALEXANDER SAMUEL COOPER, which took place at the Charterhouse, on the 19th ult., at the age of sixty-five. Mr. Cooper was formerly a well-known organist in London. A Fellow of the Royal College of Organists, he was also a composer of popular Church music. He edited the 'Parochial Psalter' and was held in high personal esteem by his intimate friends.

At Sandy, Bedfordshire, on the 18th ult., suddenly, R. HEATH-MILLS, musical director of the West London Mission.

CORRESPONDENCE.

HAYDN'S LESSER-KNOWN SYMPHONIES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Your interesting remarks upon Haydn's Symphony in D, resuscitated at the Philharmonic Society's concert given on April 5, reminds me of another symphony of the genial old Papa which, if revived, would, I feel sure, give 'much pleasure to those who can appreciate spontaneous melody, and natural simplicity.' I refer to the 'Favourite Overture in D,' performed at the Bach and Abel concerts.

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The *Andante*, an air with variations in A, is well-known, the organ arrangement being frequently played at recitals. Moreover, the air formerly had a place in 'Hymns Ancient and Modern,' where it was set to 'Onward, Christian Soldiers.' But the remaining movements are practically unknown, and I doubt if the parts can be obtained in London. At least I could not obtain them a few years ago, when I sent the subject of the *Allegro* as a clue. At a performance of the symphony given in Coventry last winter, the Minuet was voted 'the prettiest of all Haydn's minuets!'

As the Bach and Abel concerts terminated with the death of Bach in 1782, the work, like the one to which you refer, belongs to the Esterhazy period. If you could tell me, by reference to Herr C. F. Pohl, the year of its composition, you would confer an obligation, Sir, upon

Your obedient Servant,

F. W. HUMBERSTONE.

Coventry, May 3, 1900.

[Pohl gives the year 1774 as the date of the composition of this symphony. It is, therefore, a product of Haydn's Esterhazy period. The theme of the slow movement (the air with variations in A) is probably derived from a folksong. The orchestral parts of the complete work can certainly be procured in London.—ED., *M.T.*]

GLOUCESTER CATHEDRAL RECITALS OF SACRED MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I read with much interest the account of the recitals in Gloucester Cathedral in this month's *MUSICAL TIMES*, but I notice one omission, which, with your leave, I can supply, and I am sure my friend, Mr. Brewer, will approve of my doing so. No notice of this astonishingly successful movement in Gloucester would be complete without mention of the fact that it was entirely owing to Dr. Butler (then Dean of Gloucester, now Master of Trinity) that the recitals were commenced on their present lines. After the Music Meeting of 1886, Dr. Butler expressed a strong wish that the nave of the Cathedral should be utilised during the winter months for some such purpose, and it was owing to his energetic support and approval, coupled with the fact that the late Mr. W. P. Price generously offered to finance the movement, that these recitals have become a permanent and, I think, a valued institution in Gloucester.—I am, yours faithfully,

C. LEE WILLIAMS.

Reid's New Hotel, Funchal, Madeira,
May 13, 1900.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BASINGSTOKE.—The Choral Society performed 'Judas Maccabæus' at its second concert of the season on April 26. Miss Kate Cherry, Miss Mabel Lidbetter, Mr. James Leyland, and Mr. Frederic Randalow were very successful in their respective solos, and the choir is to be congratulated on its share of the work. Mr. Charles Griffiths acted as leader of the orchestra, Mr. Welton Hickin played the harmonium, and Mr. H. E. Powell was the conductor. The newly organised 'Free Church Choral Union' gave its first concert at the Congregational Church, on the 3rd ult., when Mr. T. Facer's cantata 'The Pilgrim Fathers' was produced. The choir was well balanced and sang with excellent effect; the solos and duets, &c., were taken by local amateurs: Mrs. Gammon, Mrs. Gage, Miss Gerrish, Messrs. Knight, Jenkins, Noakes, and Ricketts. Miss Gerrish and Miss Aylward presided at the pianoforte and Mr. Wilfrid Edney at the organ. Mr. A. A. Aylward, the organist of the church, conducted.

BATH.—The annual concert of the Christ Church choir was given in the Christ Church Hall, on the 14th ult., with marked success. The vocalists were Miss Florence Pinch (who sang Eaton Fanning's 'Obedient to the call') and Mr. Eustace Wyatt. The choir contributed Pierson's 'Hurrah for merry England,' Martin's 'England, dear England,' and Fanning's 'Miller's Wooing,' with commendable efficiency. In the last-named the accompaniment was excellently played by Miss Florence Moody, a pupil of Mr. H. J. Davis, the organist of the church, who, in addition to conducting the concert with painstaking care, contributed a brilliant pianoforte solo.

CHELTHENHAM.—The Cheltenham Ladies' Choir gave a concert at the Rotunda on the 12th ult. Part-music by Brahms, Liszt, Coleridge-Taylor, Wagner, and Denza was rendered in a manner which reflected great credit on the conductor, Herr Lortzing.

CHEPSTOW.—The Choral Society, under the conductorship of Mr. E. G. R. Richards, gave an excellent rendering of Mendelssohn's 'Elijah,' in the Parish Church, on the 2nd ult.

CHICHESTER.—The Musical Society gave a good performance of Gade's 'Crusaders,' on April 24, with Miss Gertrude Woodall, Mr. Clifford Hunnybun, and Mr. George Fielder as soloists. A small orchestra assisted, and Dr. F. J. Read conducted. The second part of the concert included two effective part-songs sung by the choir, 'Now is my Chloris,' by Battison Haynes, and 'You stole my love,' by Macfarren.

CORK.—On the 10th ult. the St. Luke's Choral Society, assisted by the Church Choir, sang Mendelssohn's 'Hymn of Praise' in St. Luke's Church. The choir numbered ninety voices. The solo parts were very effectively sung by Miss Edith Marks, Miss Emily Moore, and Mr. L. J. Garrett. The singing of the choir was noticeable for good attack and fulness of tone. Mr. J. Christopher Marks ably presided at the organ, and may be congratulated on the all round excellence of the performance.

CORSHAM.—The Choral Society gave a performance of Mendelssohn's 'St. Paul,' on the 2nd ult. The choruses were admirably interpreted, and the solos were efficiently sung by Miss Clara Spackman, Miss E. Sloan, Mr. E. T. Morgan, and Mr. C. E. Poole. The band was led by Mrs. D. Collen, and Mr. Lewin Spackman, organist of the Parish Church, conducted.

DARLSTON.—On April 26 a successful performance was given, by the Choral Society, of Dr. Swinerton Heap's cantata 'The Maid of Astolat' (composed for the Wolverhampton Festival of 1886). The solos were well sung by Miss E. Dudley, Miss Alice Lakin, Mr. W. Molineaux, and Mr. F. Nicholson. There was a band and choir of 150 performers, and Mr. T. Johnson conducted.

DAWLEY.—The Philharmonic Society gave its annual concert in the Town Hall, on the 15th ult., when Mendelssohn's 'Hymn of Praise' was performed. The principal vocalists were Miss Edith Knott, Miss Hammond Ball, and Mr. Kemp, the accompaniments being played by Mr. A. Maiden (pianoforte) and Mr. J. Ellis (organ). The chorus did good work and the performance generally was excellent. Mr. J. Smart conducted.

DOVER.—Gounod's 'Redemption' was given for the first time in this town on the 2nd ult., by the Choral Union. There was a choir and full orchestra (consisting largely of members of the Royal Engineers band), numbering altogether 150 performers. The solos were excellently sung by Miss Agnes Nicholls, Miss Florence Bulleid, Mr. James Gawthrop, Mr. Henry Sunman, and Mr. E. W. Barclay, and the work was altogether rendered with much credit under the able direction of Mr. H. J. Taylor.

DRIFFIELD.—The Choral Society gave a concert on April 24, when Sir F. Bridge's 'Flag of England' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast' were performed. The choruses were sung with much spirit, and there was an efficient orchestra, led by Mr. John Lawson. Miss Grime sang the solo in the 'Flag of England,' and the tenor solo in Mr. Coleridge-Taylor's cantata was sung by Mr. C. W. Fredericks. Miss M. E. Jefferson assisted at the pianoforte, and Mr. W. G. Peake conducted with ability.

EPSOM.—The programme of the Epsom Choral and Orchestral Society, on the 10th ult., included 'Hiawatha's Wedding Feast' (Coleridge-Taylor); the Overtures, 'Hebrides' (Mendelssohn), 'Die Meistersinger' (Wagner), 'Zampa' (Herold); and the 'Henry VIII.' Dances (German). In the cantata, Mr. Vivian Bennetts gave a very fine and sympathetic rendering of the solo 'Onaway! awake, beloved!' The choral singing was throughout excellent, and the band played with great care and crispness, the performance being ably conducted by Mr. Rowland Bryant.

GAINSBOROUGH.—The Choral Society gave a successful concert on the 2nd ult., under the conductorship of Mr. Edgar C. Robinson. The first part consisted of Macfarren's 'May Day,' which was sung with vigour, expression, and attack, the solo vocalist being Madame Norledge. The concert concluded with Alice Mary Smith's 'Ode to the North-East Wind,' of which the chorus gave a very good rendering.

GLOUCESTER.—The final concert of the season given by the Choral Society, on the 8th ult., was, as usual, of a highly attractive character, including, as it again did, the valuable services of Madame Ella Russell. The other vocalists were Miss Teify Davies, Miss Katie Smith, and Mr. Hirwen Jones, with Mr. Tivadar Nachez and Mr. J. M. Coward as instrumentalists, and Mr. Patrick Munro, an admirable reciter. The choir sang with excellent effect the part-songs 'Pack, clouds, away' (C. H. Lloyd), 'Parting gleams' (Sullivan), and 'It was a lover and his lass,' by their able conductor, Mr. A. H. Brewer. In the interval Madame Ella Russell was presented with a handsome silver bowl, subscribed for by the members of the chorus in recognition of that artist's generous aid to the Society on several occasions, the presentation being made in felicitous terms by the president, Mr. Joseph Bennett.—The 'Ladies' Night' of the Orpheus Society took place on the 17th ult., when a varied and interesting programme was presented, including 'The Toast,' 'A Ballad when at sea,' and 'There is a garden,' all by Mr. A. Herbert Brewer; 'Lost Time,' by Mr. C. Lee Williams; 'A wet sheet and a flowing sea,' by Dr. C. Harford Lloyd; 'The long day closes,' Sullivan; and other part-songs. It will be noted that, with the exception of the last-named, the composers are the present and past organists of Gloucester Cathedral. The solo vocalists were the Misses Hilda and Muriel Foster. The choir displayed good phrasing, clear enunciation, and excellent attack, and the conductor, Mr. A. Herbert Brewer, is to be congratulated on the establishment of so excellent a choral body in the city.

GREENOCK.—The choristers of Ladyburn Parish Church presented Mr. Adam Henderson (late organist and choir-master of the church), on the 12th ult., with a beautifully carved oak barometer and thermometer, on the occasion of his appointment to Whiteinch Parish Church, Glasgow.

HATFIELD BROADOAK.—A most interesting lecture on 'Haydn: his life and his works' was given by the Rev. F. W. Galpin, on the 9th ult. Selections from the master's works were given by the Hatfield Orchestral Society, and included the First Quartet and the 'Farewell' Symphony.

HYTHE.—A successful performance of the 'Ancient Mariner' was given at the Institute, conducted by Mr. Arthur Simms, on the 17th ult.

LANCASTER.—A successful concert was given by the Choral Society, on April 25, in the Palatine Hall. The programme included Coleridge-Taylor's 'Hiawatha Wedding-Feast' and Mendelssohn's 'Hymn of Praise,' together with Weber's 'Oberon,' Wagner's Introduction to the third act of 'Lohengrin,' and Schubert's beautiful 'Unfinished' Symphony. The choral work throughout was of a very high standard, and excellent work was done by the orchestra, the performance of Schubert's 'Unfinished' especially being most delicate and sympathetic. Mr. W. R. Maxwell sang the tenor solo 'Onaway! awake, beloved!' and was joined by Madame Sadler Fogg in 'The Hymn of Praise.' Mr. J. W. Aldous, the conductor, is to be congratulated upon the high pitch of excellence attained by the chorus and orchestra.

LINCOLN.—Owing to various causes, the May concert of the Musical Society was this year abandoned, and in its place a performance was given in the Cathedral of Mendelssohn's 'St. Paul,' on the 4th ult. The constant and arduous practices that have of late been carried on by Dr. G. J. Bennett resulted in a splendid performance of the oratorio, the vigorous and dramatic choruses being given with a power and intensity that left little to be desired. The solos were entrusted to members of the Cathedral choir, Messrs. J. Orange, E. Dunkerton, B. Sedgwick, C. Woodward, and S. Atherton, and two of the choristers, Masters Gooder and Webb, and, considering the size of the building, were sung with excellent effect. Dr. Bennett conducted with his customary care and skill. The band, which also gave a fine performance of Sullivan's 'In Memoriam' Overture, was admirably led by Mr. Edward O'Brien, and Mr. H. S. Trevitt rendered efficient service at the organ.

MARGATE. The Philharmonic Society gave a concert, on the 17th ult., under the direction of Dr. E. J. Bellerby, when the programme included the Overture 'Tancredi' (Rossini), two of Coleridge-Taylor's Characteristic Waltzes, Elgar's 'Salut d'Amour,' and Moszkowski's Spanish Dances, all of which received a spirited rendering by the orchestra. The vocalists were Miss Nellie Sargent and Mr. F. Q. Woods, and Mr. A. P. Howells contributed violin solos.

MORRISTON.—A successful performance of Handel's 'Jephtha' was given by the Tabernacle Chapel choir, on the 10th ult., under the conductorship of Mr. W. Penfro Rowlands. The orchestra was led by Mr. W. F. Hulley, Swansea. The principal vocalists were Madame Ruth Lamb, Miss Edna Thornton, Mr. Trevor Evans, and Mr. David Hughes. The choral work was uniformly good, 'When His loud voice' and 'How dark, O Lord,' being particularly effective. Mrs. T. J. Davies and Mr. T. D. Jones presided at the pianoforte and organ respectively.

PENZANCE.—The Choral Society gave a concert-recital of Gounod's 'Faust,' on the 3rd ult. The choir sang with remarkable vigour and precision, and the orchestra (led by Miss Ash) was efficient. The solo parts were sung by Miss Violet Nunn (*Marguerite*), Messrs Eldred Poole (*Siebel*), Miss Tresize (*Martha*), Messrs. J. C. Truscott (*Faust*), R. V. Hooper (*Mephistopheles*), M. Beardsworth (*Valentine*), and W. J. Tolley (*Wagner*). The whole performance reflected great credit on the conductor, Mr. I. H. Nunn.

READING.—The Lorne Philharmonic Society gave a concert in the Town Hall, on the 8th ult., the programme consisting of Cowen's 'Ode to the Passions,' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' with a miscellaneous selection to complete the programme. The Society is to be congratulated on introducing two new works of so much beauty, and they were well received by an appreciative audience. The soloists were Miss Esmé Atherden and Mr. Gwylm Evans. Mr. Strickland conducted, as usual.

RETFORD.—Mr. Hamilton White's Choral and Orchestral Class gave their second concert of the season in the Town Hall, on the 10th ult., with a highly interesting programme, which included Sullivan's cantata 'On Shore and Sea' and Mozart's 'Jupiter' Symphony as its chief features; the orchestra especially distinguished itself in the final movement of the latter work. The choir was also fully efficient in the cantata and in the rendering of Benedict's 'Hunting Song,' Pinsuti's 'The sea hath its pearls,' and other part-songs, which were sung with delicacy and good expression. The solo vocalists were Madame Lizzie Moulds, Miss A. F. Marks, Mr. T. E. Mackie, and Mr. Aldam Marshall. The general excellence of the performance was a tribute to Mr. White's ability and care in training his forces; and, indeed, the locality owes much to Mr. White's enterprise in the cause of music.

ROCHESTER.—The Rochester, Strood, and Chatham Choral Society closed its twenty-seventh season with a performance of Elgar's 'King Olaf.' The chorus sang with much spirit, and the orchestra, composed of the band of the Royal Engineers, had been specially prepared by Lieut. J. Sommer. The principals were Miss Alice Esty, Mr. Herbert Grover, and Mr. Ivor Foster. The

second part of the programme was miscellaneous, one of the most enjoyable selections being Lacombe's orchestral suite 'Mascarade.' Elgar's Bavarian Dances for chorus and orchestra were also much appreciated.

SEDBERGH.—The musical Society gave its thirteenth concert on the 10th ult., when Coleridge-Taylor's popular cantata 'Hiawatha's Wedding-Feast' was creditably performed, the sopranos especially singing with much spirit. The accompaniments were played by an orchestra, assisted by Mr. B. H. Tower and Mr. F. S. J. Pile on the organ and pianoforte; but it must be said that the music suffered from the lack of a complete orchestra. Mr. H. Brearley sang the solo admirably. The second part included German's Dances ('Henry VIII.'). and the choir sang Miss Wakefield's patriotic song, 'When the boys come home' (in unison), accompanied by the orchestra.


SOUTHAMPTON.—The St. Mark's Choral Society gave an excellent performance of Mendelssohn's 'Hymn of Praise,' on the 4th ult., in St. Mary's Church. The choruses were given with vigour and good attack, and the solos were ably sung by Madame Eva Scorey and Mr. M. G. Conlan, the former being joined in the duet by Miss Mabel Lidbetter. The orchestra was led by Mr. E. Jones, and Mr. George E. Leake, who conducted with ability, was presented by the members of the chorus and orchestra with the robes of a Bachelor of Music, in recognition of the degree which he has recently obtained.

TETBURY.—A successful performance of the dramatic cantata 'The Holy Grail,' by H. E. Nichol, was given by the Philharmonic Society, on April 24, in the Assembly Room. The choir, which was well balanced, sang with refinement and promptness of attack. Especially did they distinguish themselves in the beautiful unaccompanied chorus 'O blessed are the pure in heart.' The solos were in the capable hands of Miss Percival Allen, Miss Marion Blinkhorn, Mr. Walter Hyde, and Mr. R. Courtier Dutton. Mr. F. N. Baxter was the conductor.


WOODSTOCK.—The Choral Society gave its second annual concert on the 1st ult., when Bennett's 'May Queen' was performed, the solos being taken by Mrs. Buttifant, Mrs. Turner, Rev. W. K. W. Smith, and Mr. Higgs. The band was led by Dr. Elsmore, with Mrs. Banbury at the pianoforte, and Mr. Eugène Bayliss conducted.

ANSWERS TO CORRESPONDENTS.

R. G.—(1) You probably mean the added sixth, a well known chord to which Rameau was the first to give it that name. It is the third inversion of the dominant

eleventh  (2) The false fifth is a fifth when



not perfect. (3) 'Equivocal or doubtful chords' is a name given to combinations of sounds which are common to two or more distinct keys, and which, when heard, make the listener doubtful as to the particular key-tonality into which they are about to be resolved. The simplest form of chords of this class is to be found in

the so-called diminished triad, e.g.,  (Stainer and Barrett's 'A Dictionary of Musical Terms').

H. A. C.—The open Scholarships competed for annually at the Royal College of Music are such as would meet your case. Apply to the Registrar, Royal College of Music, South Kensington, for particulars. In regard to tuition, would it not be better for you, considering your circumstances, to take an occasional lesson from a really good teacher in one of the towns you name, and work hard during the intervals? You should go on with your theoretical studies, in which you could get some lessons by correspondence. Be cautious of Conservatoires, so called, which are often mere lesson-giving shops.

A. B.—The three Intermezzi of Brahms (Op. 117) may be played at: No. 1, quaver = 132; No. 2, quaver = 120; No. 3, crotchet = 120.

G. E. A.—(1) The mere designation, or name of an ornament, is comparatively unimportant, except in an examination paper, where the candidate, if he is wise, will quote authorities, such as you have given.

It matters little whether the sign  (and it is only a sign) should be called an 'acciaccatura' or a short 'appoggiatura,' but the manner of its performance is an essential. (2) The Pralltriller, or inverted mordent () should be played with the beat. (3) The book you mention is of no particular value.

J. C.—For a history of the Scottish Psalter, see 'The Story of the Psalters,' by H. A. Glass (Kegan Paul); 'Account of the Scottish Psalter of 1566,' published by Mr. David Laing, Edinburgh, in 1871; and 'History of the Scottish Metrical Psalms,' by the Rev. J. W. Macmeekin. See also the chapter 'Scottish Presbyterian Psalmody' in Mr. Spencer Curwen's 'Studies in Worship Music,' 1st series (pp. 127-176) and an epitome of the history of the subject, by Mr. Cuthbert Hadden, in Mr. James Love's 'Scottish Church Music' (Blackwood), both useful books of reference.

W. I. F.—A very good summary of the history of the Sacred Harmonic Society, from the well-informed pen of its former librarian, the late Mr. W. H. Husk, will be found in Grove's 'Dictionary of Music and Musicians,' Vols. III. p. 209, IV. p. 778. An interesting pamphlet, entitled 'A History of the Sacred Harmonic Society: its origin, rise, and progress,' by Daniel Hill, J. P., President of the Society, was issued in 1882, but we think it is now out of print.

READER.—The following may be regarded as the representative French and German musical papers—'Le Guide Musical' (published in Brussels) and 'Le Ménestrel' (Paris); 'Signale für die Musikalische Welt' (Leipzig), and 'Allgemeine Musikzeitung' (Berlin).

CANTO FERMO.—You would find the volume of past examination papers of the Royal College of Organists, published at that Institution, and the various examination papers in Part III. of 'A Handbook of Examinations in Music,' by Ernest A. Dicks (Novello), useful for your purpose.

E. D.—There is a biography of Donizetti in Grove's 'Dictionary of Music and Musicians,' and you will find particulars of his operas in 'The Opera,' by R. A. Streetfield (London: John C. Nimmo), which is a useful book of reference on the subject.

SKER.—You should read various books on the History of Music for your Mus. Bac. degree, including Parry's 'The Art of Music,' Bonavia Hunt's 'Concise History of Music' (Bell) is, of the note-book order, useful.

M. L. A.—The Royal Society of Musicians is a very 'reliable Society' which you might with confidence join. Apply to the Secretary, Mr. Stanley Lucas, 12, Grafton Street, New Bond Street, for particulars.

S. H. K.—Thanks for your kind appreciation of the Wesley biography and the suggestion that has been prompted by it, which shall be considered.

ANXIOUS.—Rheinberger organ sonatas: No. 3, in G (the Pastoral); No. 4, in A minor; and No. 14, in C. Wider Symphonies: Nos. 4 and 5, both in F.

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E. E. P. & E. F.—We cannot give the names of teachers or concert agents.

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3. How excellent Thy Name, and Welcome, mighty King Saul.
4. We praise Thee, O God Dettingen Te Deum.
5. May no rash intruder Solomon.
6. Happy Pair Alexander's Feast.
7. The many rend the skies Alexander's Feast.
8. At last divine Cecilia came Alexander's Feast.
9. I will sing unto the Lord Israel in Egypt.
10. Mourn, ye afflicted, and For Zion lamentation make Judas Maccabæus.
11. O Father whose almighty, and Ah! wretched Israel Judas Maccabæus.
12. We come in bright array, and Lead on Judas Maccabæus.
13. Hear us, O Lord Judas Maccabæus.
14. Fall'n is the foe Judas Maccabæus.
15. Zion now her head shall raise, and Tune your harps Judas Maccabæus.
16. Hail, Judea, happy land Judas Maccabæus.
17. We hear, and See the conquering hero comes Judas Maccabæus.
18. We never will bow down Judas Maccabæus.
19. Sing unto God Judas Maccabæus.
20. To our great God, and Hallelujah, Amen Judas Maccabæus.
21. Awake the trumpet's lofty sound Samson.
22. O first created beam Samson.
23. Then shall they know Samson.
24. Then round about the starry throne Samson.
25. To dust his glory they would tread Samson.
26. To man God's universal law Samson.
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PREFACE.

The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so; many articles have been entirely re-written or enlarged—e.g., Copyright and Licensing, Madrigal, Mass, Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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